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Journal of Synagogue Music

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Editorial Remarks

Hazzan Scott M. Sokol
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Shanah Tovah

The majority of this issue was compiled long before the beginning of the 5762 High Holiday Season; by the time it reaches you however, the High Holidays will be but a memory and the Gregorian New Year will also likely be past. This has been a very difficult few months for all of us, as individuals, as Jews and as Americans. Viewed from the window of history, the Jewish people is, of course, no stranger to tragedy, but such a perspective does little to reduce our collective and individual grief. It is our supreme hope and prayer that those directly affected by the tragedies of September 11th will find comfort in their families, communities and faiths, and that together we find the strength to move ahead with the work of *tikun olam*. May we continue to be spiritual examples and sources of comfort for each other, for our congregants and for our communities.

This issue has coalesced somewhat coincidentally around several overlapping themes, although the format has remained unchanged. The first theme is that of the Yamim Noraim. Joe Levine provides a scholarly article on the use of *Selicha* mode; Estelle Epstein revises the Hineni prayer for use by women cantors; and Scott Sokol offers a travelog of his trip with the Zamir Chorale of Boston to Eastern Europe along with a High Holiday message.

The second *leitmotif* is women in Jewish music. Estelle Epstein's just-mentioned article fits within this theme, as does Joshua Jacobson's article specifically on the topic. Sam Weiss offers a review on an important new female talent in the world of Jewish music.

The third theme is Jewish music history and its scholarship. In this area, we can place Joshua Jacobson's article as well as that of Sarah Geller on the cantors of Padua. Neil Blumofe's review of Jeffrey Summit's new book, *The Lord's Song in a Strange Land* asks important questions addressing the dilemma of our identity and where we are in the contemporary history of synagogue music.

Finally, this issue includes a staff review of a collection of Hassidic settings and three compositions. The first composition is a setting of Psalm 40 by Richard Berlin, dedicated to the memory of Hazzan Joshua Gluckstern-Reiss (ז"ל); it was inadvertently left off of the last issue which had been dedicated to Josh. The second setting is a four-part arrangement of an old melody for B'tset Yisrael. The third is a short setting of the Birchat haBen written by Scott Sokol on the birth of his son.

Speaking of Rick Berlin, the editors are enormously grateful to him for taking over the job of typesetting the journal. His patience and good counsel have been greatly appreciated. We also would like to thank Roy Smith and his team for taking over the job of printing the journal, and finally Florette Kupfer for her modification of our cover design. Enjoy!

Requests for reprints or subscriptions should be sent to: Cantors Assembly, 3080 Broadway, Suite 613, New York, NY 10027, or send an e-mail to caoffice@jtsa.edu.

Editorial Board

Instructions for Contributors

The Journal of Synagogue Music publishes articles, notes and music of broad interest to the hazzan and other Jewish musical professionals. Articles of any length will be considered; however, the typical paper will be between 1,000 and 10,000 words. *The Journal of Synagogue Music* is peer-reviewed by its editorial board and occasionally outside reviewers.

Submission should be sent to either Hazzan Neil Blumofe or Hazzan Scott Sokol. Two typed hard-copies should be sent along with an electronic copy (on disk or as an e-mail attachment to hazzan@caa-austin.org or to cantsokol@aol.com). We can accept most electronic formats including Word for Mac or IBM, Wordperfect, Dagesh or Davkawriter. Musical submissions should be sent as high-quality camera-ready copy (formatted for a 5.5 x 8.5 page) or a Finale file. Please contact Scott Sokol for any additional questions regarding format for submissions.

Letters to the Editor

Dear Editor:

May I profusely apologize publicly for my sin of omission in the recent article about the faculty and composers who have graduated from the H.L. Miller Cantorial School. I overlooked two exceptional and important contributors to Jewish music of this century:

Sol Zim [Zimelman] ('62) has been an exceptionally creative and active composer as well as a dynamic and charismatic concert artist. With undiminished energy he continues to compose, print and record liturgical music that moves congregations to sing, clap and participate in a style that is uniquely his own. Not only is he imbued with an infectious melodic gift but is a serious composer and arranger. With the creation of his infectious "L'dor Vador" some years ago he gave notice that he was a serious contender on the contemporary scene.

Paul Zim [Zimelman] ('66), like his brother, steeped in the cantorial melos and from a cantorial family, is extremely gifted as a concert artist and has shown that he is a composer of beautiful and memorable melodies that touch the heart. As a producer of his own material he has reached out to a large segment of the synagogue population as well as creating musical materials for families and for children and has been extremely successful in providing sensitive and moving music for the Jewish public.

I hope that you will be able to publish this as an addendum to the article "Music From the Wellspring of Living Waters" (Vol. 27 No. 1 - Fall -Winter 2000)

Thank you.

Hazzan Charles Davidson

The Three-Part *Selichah* Mode

by Hazzan Joseph A. Levine

I. Origins of Liturgical Poetry: *Piyyutim* and *Selichot*

After national dispersal by the Romans in the year 70, Jewish worship in the diaspora reverted to prayer alone, just as it had done 600 years previously during the Babylonian exile. This time, however, the synagogue was recognized as a "temple-in-miniature" (*mikdash me'at*, after Ezekiel 11:16; Megillah 29b) and its formal service included an annual cycle of Scripture readings. Later, numerous liturgical poems would be added, that went by the names *piyyutim* and *selichot*. *Piyyutim* (from the Greek *poietes* "poet") arose in reaction to a draconian law issued by Emperor Justinian during the 6th century, that prohibited the surviving Judean community from engaging in Biblical or Talmudic exposition. To circumvent it, scriptural and halachic material was surreptitiously introduced into the service through a new medium, laudatory hymns that taught Judaism's tenets in verse form: Midrash through song. *Eil Adon* ("God, Lord Of All Creation"), a Sabbath Morning *piyyut* dating from the 8th century, is prototypical. In alphabetic acrostic it extolls God above all celestial beings and heavenly bodies: the two earthly luminaries as well as the five planets then known.

Penitential *selichot* (from *selichah* "forgiveness") actually appeared before *piyyutim*, in pre-Mishnaic times. *Selach Lanu Avinu*, in the Daily Standing Devotion (*Amidah*), dates from the Great Assembly (*Kenesset Hagedolah*) that convened in Jerusalem between the 5th and 2nd centuries B.C.E. It forms part of the statutory (*Keva*) stratum of prayer still recited today, and

includes two of the three sections that comprise a prototypical *Selichah* unit in the liturgy: **confession** ("for we have sinned"); and **pleading** ("Forgive us, our Father").

Confession (***Vidui***) and pleading (***Techinah***), as well as the third *Selichah*-unit section—**repentance/consolation** (***Nechamah***) are biblical in origin (Exodus 32: 31; 32; 14): "Moses said to God, 'Alas, this people have sinned' " (***Vidui***); "and now, if You will but forgive their sin" (***Techinah***); "and God repented of the evil which He said He would do [thereby bringing consolation to Himself and] to His people" (***Nechamah***).

This tripartite scheme grew into a liturgical pattern when more complex penitential prayers combined to form *Selichah* units. With some overlapping, the chronological sequence of their entry into the Liturgy was as follows.

1) **Biblical quotes** (*selach na la'avon ha'am hazeh*
"forgive this people's sin," Numbers 14:19, 5th century).
2) **Introductory formulas** (*darkecha, eloheinu*
"Your way is to defer anger," Yosi ben Yosi, 7th century).
3) **Grouped verses** (*shomei'a tefillah*
"He Who hearkens to prayer," Weekday *Selichot*, 8th century).
4) **Simple paragraphs** (*ashamnu*
"we have sinned," Shmuel, 9th century).
5) **Piyyutistic selichot** (*omnam, kein*
"truly, the evil impulse controls us," Yom Tov of York, 12th century).
6) **Anthologies of Selichot** (Sephardic: Tripoli, Ashkenazic: Troyes, 12th century).
7) **Later additions** (*shema koleinu*
"hear our voice," anonymous, 16th century).

II. Other Three-Part *Selichah* Units in the Bible and Talmud

1) Bible

During Darius the Mede's initial year of reign over Babylon (522 B.C.E.), the exiled prophet Daniel foresaw a specific number of years that still had to pass before the end of Jerusalem's desolation. He offered a timeless entreaty that fell organically into three sections

(Chapter 9).

a - I prayed to ... God and made **confession**, saying ... we have sinned and done wrong and acted wickedly and rebelled, turning aside from thy commandments (Verses 4-14).

b - Hearken to the prayer of Thy servant and to his **pleading**. And for Thine own sake, O Lord, cause Thy face to shine upon Thy sanctuary which is desolate (Verses 15-19).

c - The angel Gabriel ... came to me ... and said ... at the beginning of your supplications a word **[of repentance/consolation]** went forth ... to atone for iniquity ... and to annoint a most holy place (Verses 20-27).

2) **Talmud**

During the Second Temple's Daily ritual, as recorded in Mishnah Tamid (Chapter 7), the Levitical choir sang a Psalm that was interrupted three times. At each break in the singing, those who were gathered in the Temple courtyard prostrated themselves, pleaded before God, and consoled themselves with the knowledge that their prayers and offerings had been accepted and their sins forgiven.

III. *Selichah:* A Three-Part Prayer Mode

Over the centuries, groups of traditional musical motifs evolved for chanting *piyyutim* and *selichot*. These sacred vocal patterns, called modes, were named after the opening words of proof-texts with which they were most frequently associated. In the case of *Keva* prayers and *piyyutim* the texts were: *Adonai Malach* "The Lord Reigns;" *Magein Avot* "Our Forebears' Shield;" and *Ahavah Rabah* "With Abounding Love." Not so *selichot*, whose chant pattern was never linked with any specific text, but simply designated a *Selichah* mode, with three distinct sections:

Vidui–Tachanun –Nechamah.

The music for these sections quite naturally evolved as a three-part form

A–B–A1

with the A1 section (corresponding to ***Nechamah***) recalling section A (that is, ***Vidui***), but not replicating it in every detail.

Still, the chants for ***Vidui*** and ***Nechamah*** are easily confused because they both borrow motifs from two other prayer modes, *Adonai Malach* and

Magein Avot. Moreover, they choose only the **authentic** motifs of *Adonai Malach* and *Magein Avot*, those **moving between a tonic and its upper octave.** Music for the B-section (***Techinah***), by which a particular *Selichah* mode is best known, features **plagal** motifs, **moving from four notes below the tonic to five or six above it.** Such recurring figurations within the Ashkenazic tradition of liturgical chant are found most abundantly in a single prayer: **Kol Nidre**.

IV. Kol Nidre: A Prototypical Three-Section *Selichah* Mode

We can easily discern the tripartite contour of a complete *Selichah* mode when the Kol Nidre prayer is accompanied by its introductory and concluding paragraphs. *Or Zaru'a Latsaddik* and *Bishivah Shel Ma'alah* comprise its introductory division. *Venislach*, *Selach Na*, *Vayomer*, and *Shehecheyanu* form its conclusion.

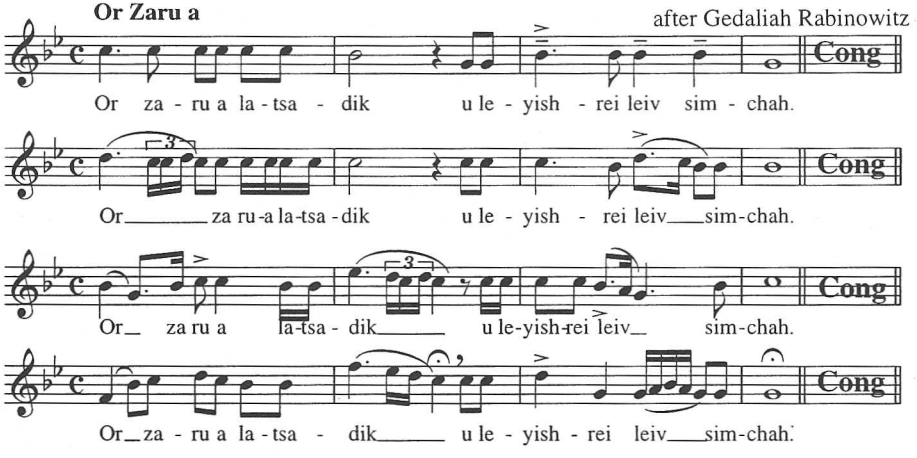
1) ***Vidui*** **("Confessional")**

a - *Or Zaru'a Latsaddik* ... (Psalm 97:11) -

"Light is sown for the righteous, and joy for the upright in heart"

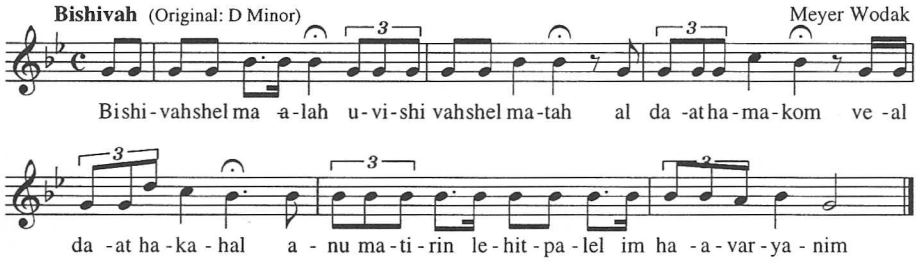
serves as opening *Vidui* to the Kol Nidre proper. It is generally sung in **authentic minor**, as the Scrolls of Law are solemnly removed from the Ark.

A second *Vidui* to Kol Nidre follows, in the same mode.



b - *Bishivah shel ma'alah ... anu matirin lehitpalel ...*

"By authority of the heavenly court and by authority of the earthly court, by consent of the Omnipresent One and by consent of the congregation, we declare it lawful to pray with the transgressors."



2) *Techinah* ("Pleading")

This section initially continues the preceding confessional, using plagal motifs.

kol nidre ve'esarei, vekonamei, vacharamei, vekinuyei ...

"All personal vows and prohibitions taken upon ourselves..."

Then, the thousand-year-old Aramaic declaration shifts into pleading.

Bechul'hon icharatna vehon, kul'hon yehon sharan...

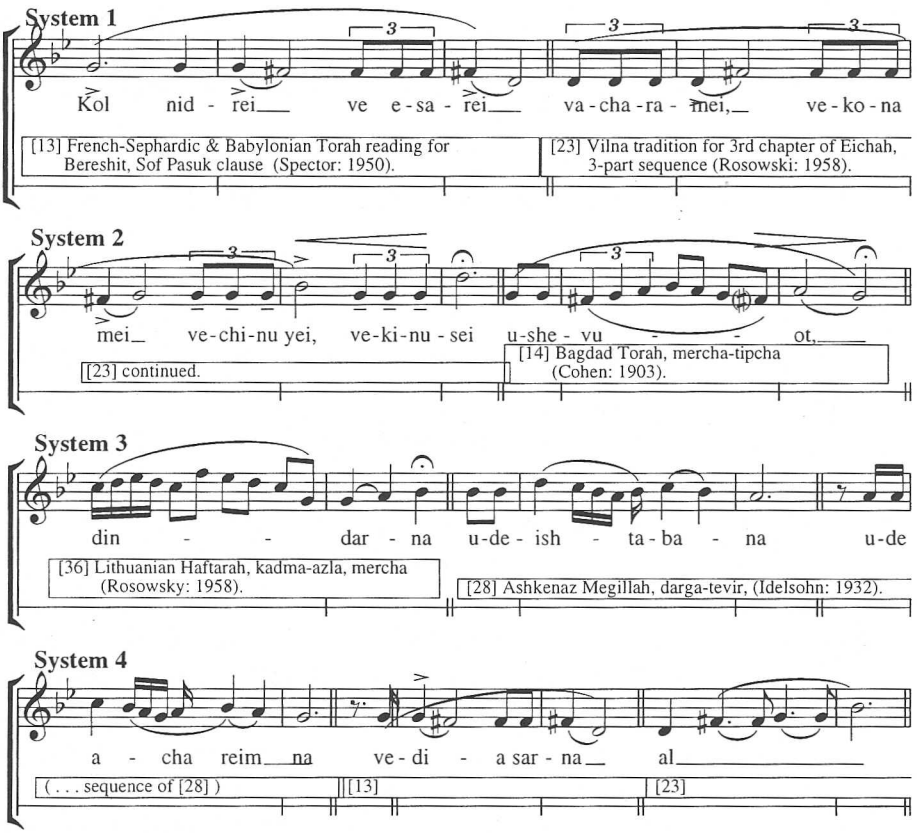
"We sincerely regret having made them. We publicly petition this court that they be cancelled, considered null and void, devoid of power or legal standing."

I have extracted and reassembled the Kol Nidre's most typical motifs from five of its earliest transcribed settings. The exclusively plagal motifs comprise a harmonic-minor mode that steadily gravitates up to its relative major—also in plagal form—as the burden of guilt lifts. Numbers under each motif refer to a stratum of Ashkenazic prayer melodicles so ancient that as early as the 12th century they were already designated ***Nigunei Misinai*** ("tunes from Mount Sinai"), as if God had transmitted them to Moses along with the other commandments. Elsewhere (*Synagogue Song in America*: Appendix C), I list 39 *Misinai* tunes according to their primary-and-subsequent occurrences

in STATUTORY PRAYERS, LAUDATORY POEMS and PENITENTIAL LAMENTS,18 Prayer-categories in all, ranging from "Call to Prayer" through "Grouped Composed Verses." The composite Kol Nidre given here includes 13 of the 39 *Misinai* tunes, (bracketed at every occurrence and recurrence) plus variations (parenthesized). Information on each motif's derivation from Bible-reading traditions of various diaspora communities accompanies its initial appearance.

Kol Nidre

Composite: Ahron Beer, Samuel Naumbourg,
Salomon Sulzer, Louis Lewandowsky. Abraham Baer



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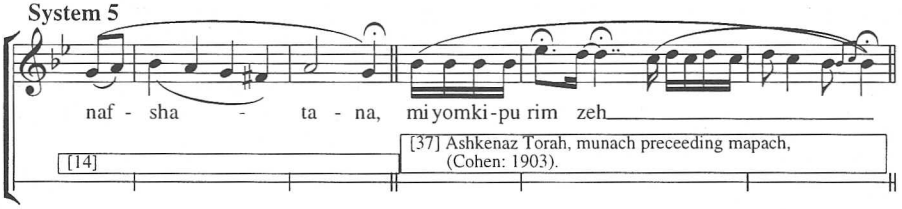

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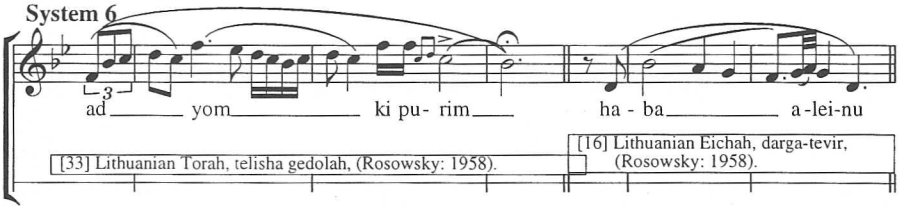

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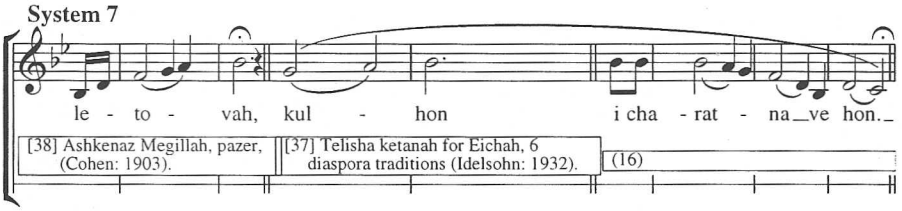

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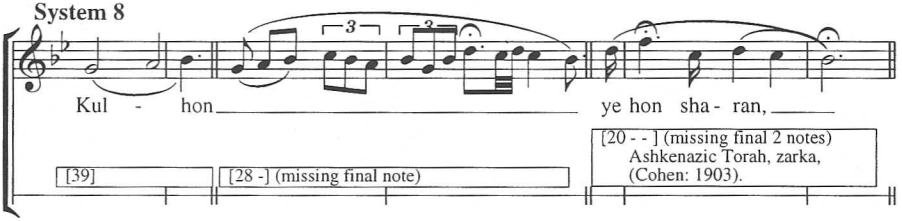

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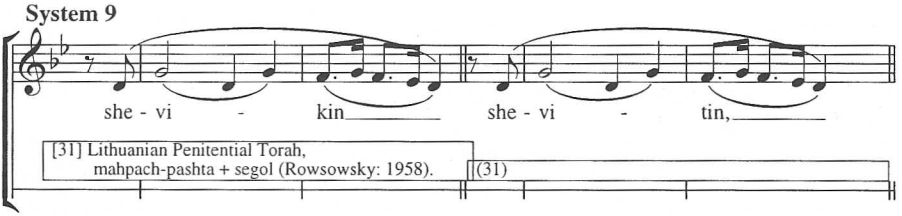
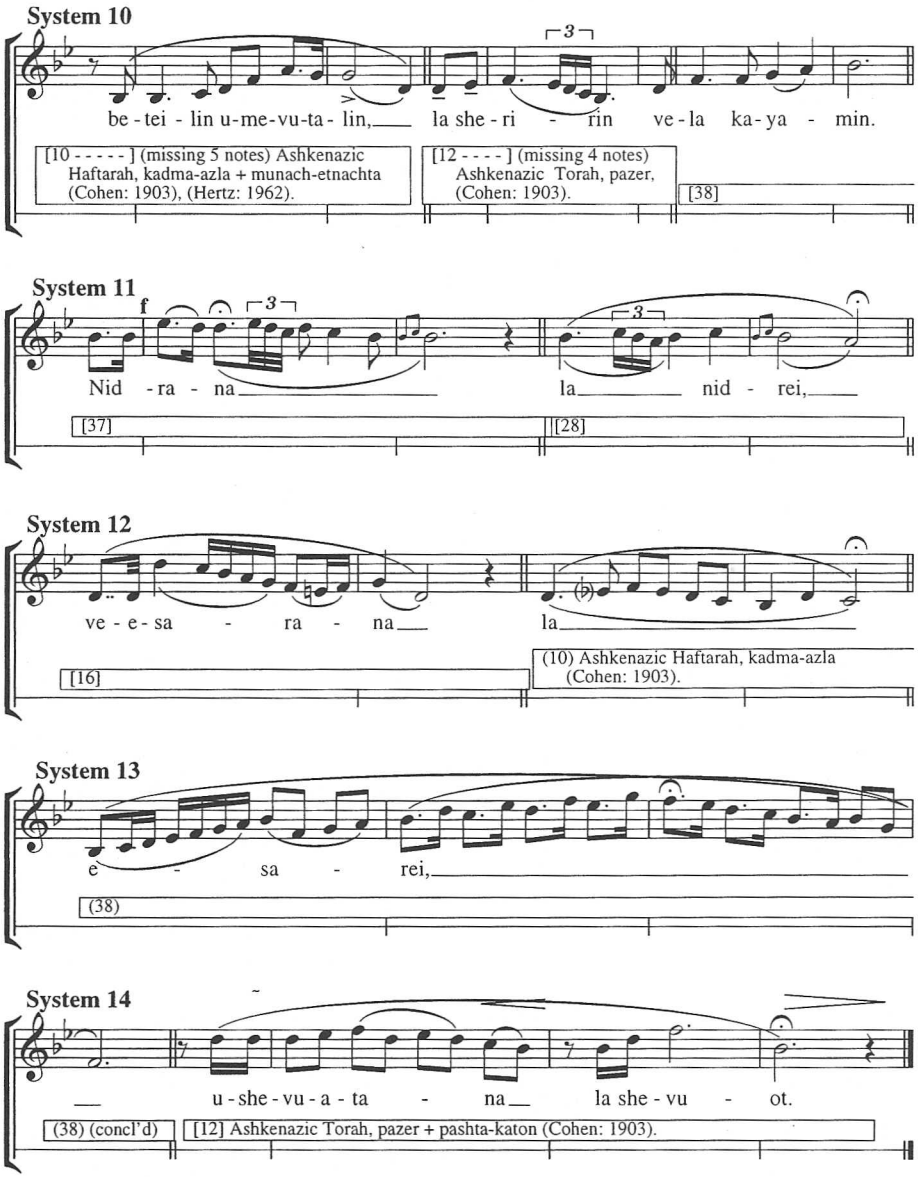


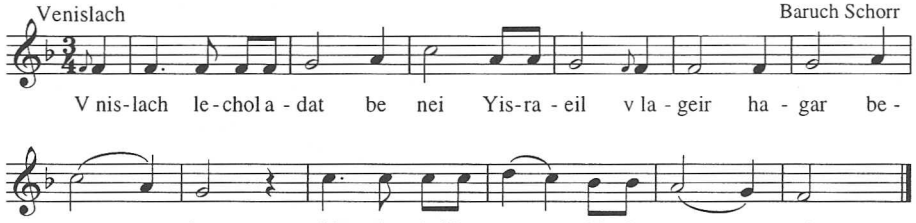


3) *Nechamah* (Repentance / Consolation)

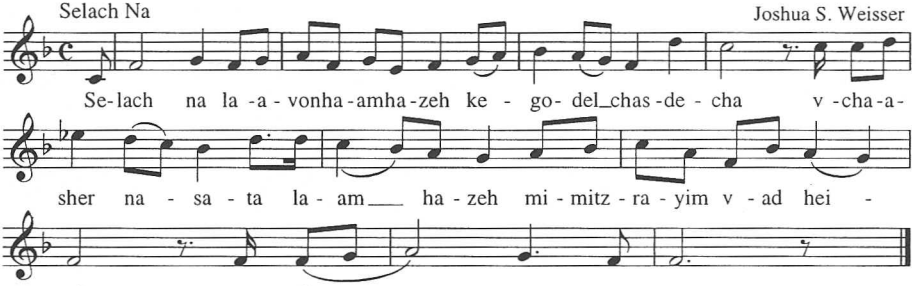
Three of the four *Nechamah* texts that follow Kol Nidre proper bear the stamp of a bright, forgiving mode in authentic major.

a - *Venislach lechol adat benei yisra'eil ...*

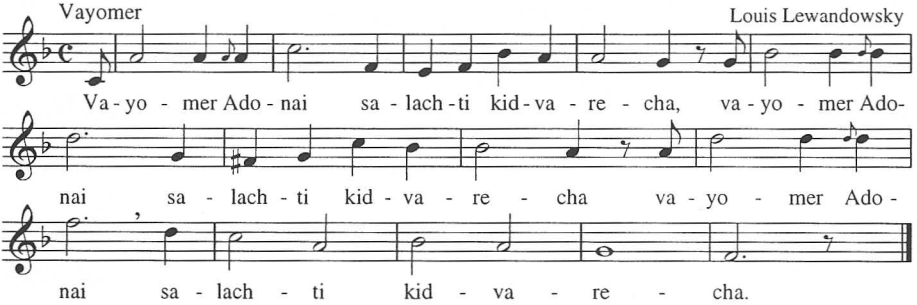
"May the entire congregation of Israel
be forgiven, including the strangers
who dwell in their midst, for all the
people are at fault" (Numbers 15:26).



b - *Selach na la'avon ha'am hazeh kegodel chasdecha ...*
"O pardon the iniquity of this people, according to Your
abundant kindness, even as You have forgiven them
ever since they left Egypt" (Numbers 14:19)



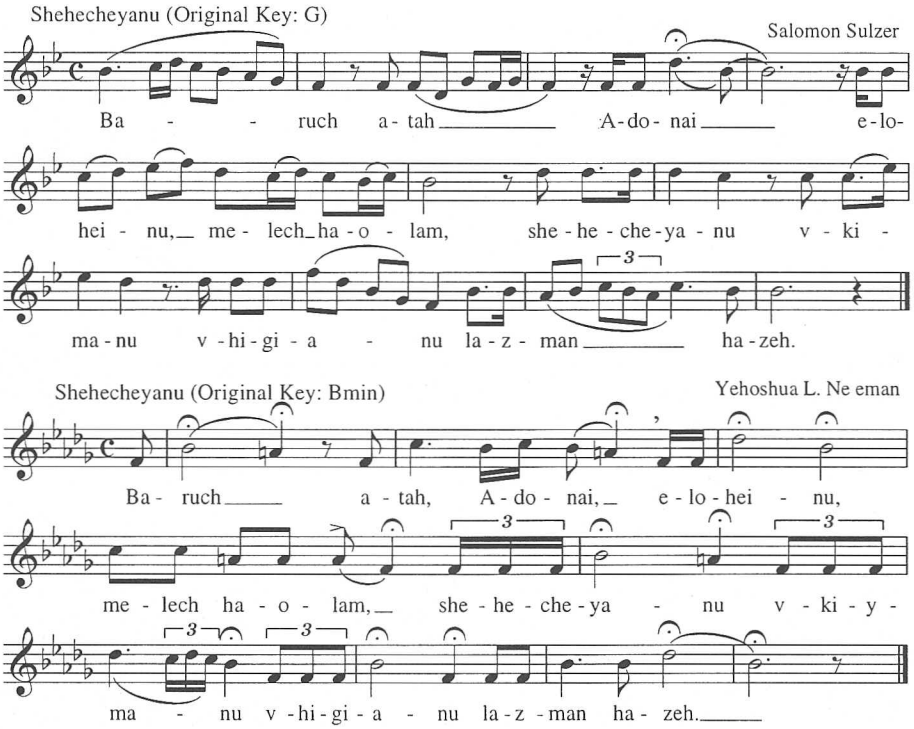
c - *Vayomer adonai salachti kidvarecha*
"The Lord said, 'I pardon them as you have asked' " (Numbers 14:20).



The fourth *Nechamah*-text–*Birkat Shehecheyanu*–which substitutes for an otherwise-missing ***kiddush*** ("Sanctification of the Feast") on Yom Kippur Eve, reverts to a **plagal** form of **major or minor**, depending upon the community's traditional practice. The preference of mid-nineteenth century Vienna was for a plagal-major mode throughout the year, including Friday Night Ma'ariv. Lithuaninan-born Jerusalemites 150 years later welcome Shabbat as well as Yom Kippur in a plagal minor that echoes the opening motif of Kol Nidre.

d - *Baruch atah ... shehecheyanu vekiy'manu ...*

"Blessed art Thou, O Lord, King of the universe,
Who hast granted us life, sustained us, and
enabled us to reach this season."



V. Jewish Guilt Feelings Built into the Liturgy

A key feature that has permeated Judaism's seasonally shifting liturgy

through all the centuries is uneasy fluctuation between joy and sadness. At moments of greatest happiness our liturgy seems to pull tight against the reins of unchecked celebration; nuptial cries of "Mazal Tov" invariably mingle with the sound of a glass being broken. So too, as we gather by families to recount the Passover redemption in Springtime, our sense of national fulfillment is diminished by the humane recollection that Pharaoh's charioteers were simultaneously drowning in the sea. Following an ancient custom on Seder night (BT Megillah 10b) we deliberately spill wine – to forestall any gloating over the horrors suffered by all Egyptians – as we enumerate the Ten Plagues.

A month earlier in our religious calendar, Purim rejoicing turns correspondingly self-conscious. When our Persian forebears were granted royal permission to defend themselves, they slew many hundreds of their tormenters, along with the instigator - Haman – and his ten sons. The verses describing this act of self-defense (Esther 9:6-7) are rushed through in one breath, so as not to draw listeners' attention to the highly justified retaliation. But of course, its hurried treatment – just as the deliberate Passover wine spilling – achieves exactly the opposite result.

In the dead of Winter, three months earlier still, tiny Chanukah candles seem to flicker at mention (in the hymn *Maoz Tsur*) of the "slaughter which God has prepared for the blaspheming foe." Modern prayerbooks unfailingly substitute a more euphemistic rendering of that verse: "furious they assailed us, but Your arm availed us." While replaying our people's greatest victories we insist on wearing the hairshirt of penitents. We will rewrite history in order to deny ourselves any semblance of satisfaction over having been allowed to triumph once in a while.

VI. Avoiding Guilt Liturgically: The *Hatikvah* Mode

Whenever Judaism's collective Superego fills us with feelings of guilt, we have learned to placate those feelings through prayer. Thus on Sabbath the undimmed yearning for redemption spurs us into singing prayers that conclude a service in the hope-filled *Hatikvah* mode, a pattern of musical motifs authentic enough to match the directness of our national anthem's text, particularly its final strophe.

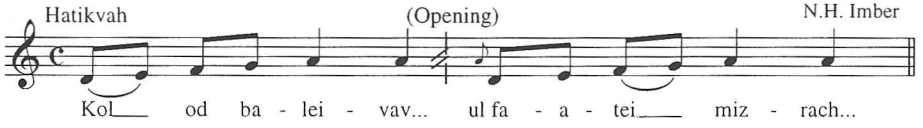
Ki rak im acharon hayehudi

gam acharit tikvateinu

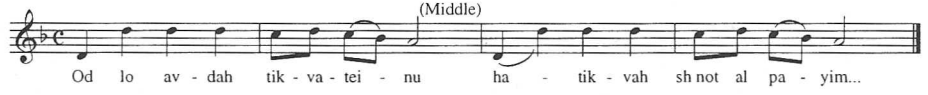
"So long as a single Jew remains alive,

Our hope for return to Zion will survive."

The melody of *Hatikvah* faithfully tone-paints those words, as well as those of its opening strophe, portraying the Jewish people as it sets forth undaunted on its endless journey. Step by step the tune rises five notes from its tonic.

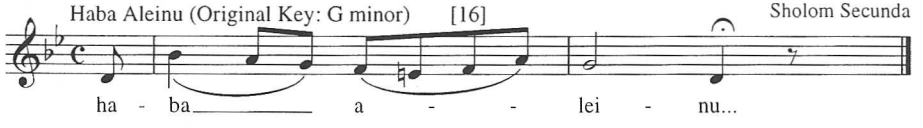


As hope for return to the Promised Land increases, so does the musical range, to a full octave above, twice.

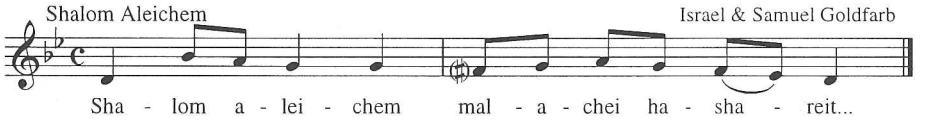


VII. Expressing Guilt Liturgically: The "Forgiveness" Motif

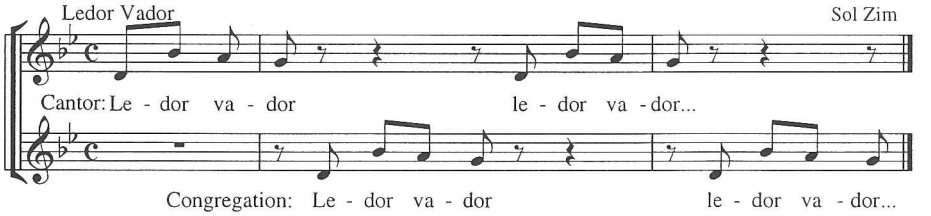
The standard synagogue melodies of two hymns in particular – *Adon Olam* and *Yigdal* – fit the *Hatikvah* category of unalloyed defiance in the face of all odds. Still, notes *American Jewish Year Book* editor David Singer, at times even those Jews who have become "fully immersed in the pleasures of American life" are unable to shake a "sense of otherness." I would suggest this is especially true around the High Holy Days, a period of self-examination when feelings of not belonging might naturally bubble to the surface. Coupled with a seasonally induced desire to repent other shortcomings, our cultural malaise finds expression in the quintessential prayer of forgiveness: Kol Nidre. Its signature motif – exemplifying the plagal minor mode – is unmistakable. Starting from below the tonic it rises slightly above it before descending, as in the phrase *haba aleinu* ("that is coming upon us;" referring to personal vows we are liable to make toward God between this Day of Atonement and the next one).



The same motif – *Misinai* tune [16], linked with forgiveness – initiates our best-known melodies for *Shalom Aleichem* "Peace Be unto You, O Ministering Angels,"

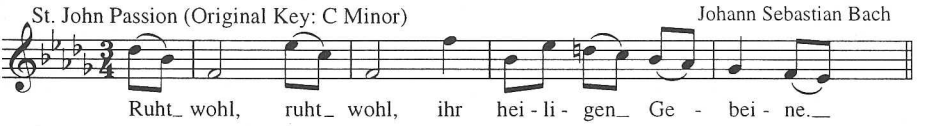


and *Ledor Vador* "All Generations Recount Thy Greatness."

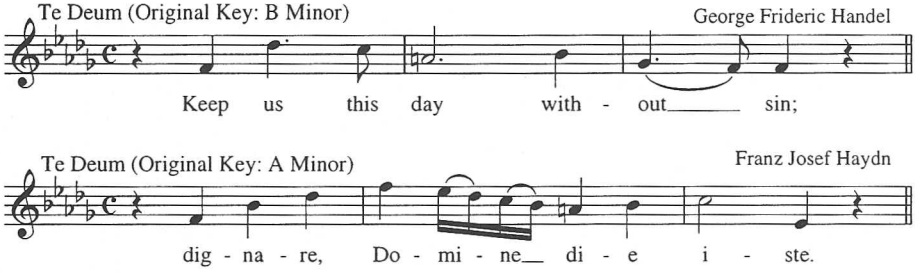


VIII. The "Forgiveness" Motif in Church Music

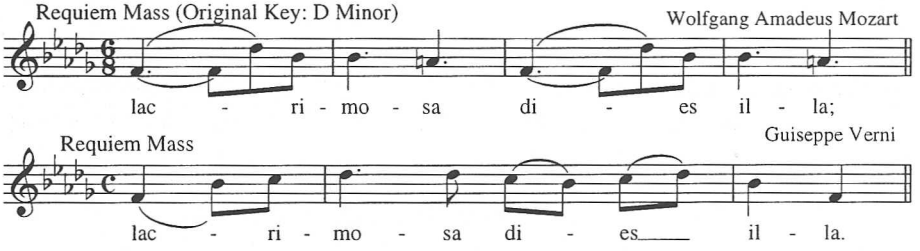
The obvious question arises: why should a motif associated with forgiveness also accompany texts lauding God's ministering angels along with His greatness? According to musicologist Deryck Cooke, who assigns an entire lexicon of feelings to musical note combinations, this particular phrase "conveys an outburst of painful emotion, which does not protest further, but falls back into acceptance of grief." The painful emotion (despair over our plight) is followed by brief protest (in the form of prayer), and finally acceptance (of God's judgment). I cannot think of a better way to recapitulate the mood evoked by Judaism's Day of Atonement or, for that matter, Christianity's Passion story. Perhaps that is why the same musical phrase - with sequential variation – asks forgiveness in Bach's *Saint John Passion*: "Rest in Peace, O Holy Redeemer."



It reappears in Handel's and Haydn's *Te Deum* celebrations:



It crops up again in Mozart's and Verdi's *Requiem Masses* ("Their Souls Release to Realms of Peace"):



If there is any validity to the notion of a Judeo/Christian tradition shared by both cultures it may lie in the non-verbal domain of note combinations, which speak to us more succintly than words. The tonal configuration under discussion – an anguished rise from the deep in order to momentarily break the surface before sinking back to its fated level – conveys "a feeling of continuing sorrow," avers Cooke. That would explain its prominence in Christian liturgies which hinge on the concept of original sin; expiation through a savior's death is prerequisite to salvation. Persistent feelings of sorrow might likewise explain why we Jews quote the phrase in Kol Nidre: to ask forgiveness for transgressions that have occurred (and are bound to recur) between ourselves and God.

IX. Another Three-Part *Selichah* Example from the High Holy Days

The "Forgiveness" phrase recurs again and again in Penitential prayers – or groupings of prayers – whose power to move us we take for granted, without noticing that they all open with a straightforward confession in an authentic mode, gather momentum in a harmonic-minor section of

intense pleading, and release their pent-up emotion by way of an authentic section of repentance and consolation. The text of one such *Selichah* unit, *Unetaneh Tokef / Ki Keshimcha*, is so powerful, argues theologian Neil Gillman, that "it has kept alive the legend of a mutilated Rabbi Amnon composing it just before the Musaf Kedushah of Rosh Hashanah, as he expired. Through this one prayer the transcendent world up there merges with the mundane world down here, in a brilliant fantasy which works, even for people who see it as such."

Unlike another prayer in which change occurs – Psalm 23 – where **we** are transformed from "sheep" to lifelong "dwellers" in God's house, it is our perception of **God** that changes in *Unetaneh Tokef / Ki Keshimcha.* We see God first as a stern Judge of all the world (*dayan umochi'ach*), and end up viewing Him as our Creator, ever compassionate (*veno'ach lirtsot*). This perceived transformation progresses in stages, framed by two statements beginning with the word *emet* ("In Truth"):

a - In Truth, You are a prosecuting Judge;

b - In Truth, as our Creator, You know our nature.

The two complementary statements widen the textual parameters within which our understanding of God's annual judgment evolves. It now includes what was formerly considered to be a separate prayer,

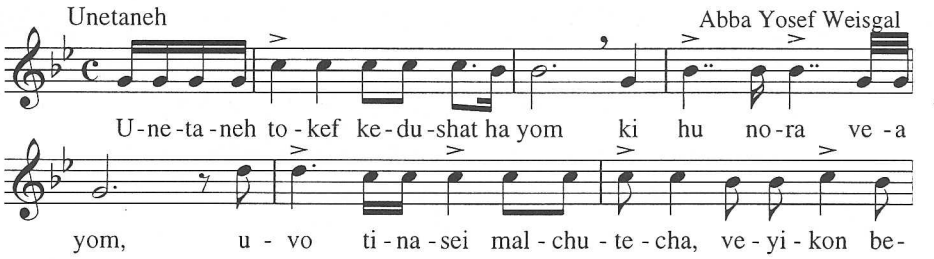
ki keshimcha, kein tehilatecha ...

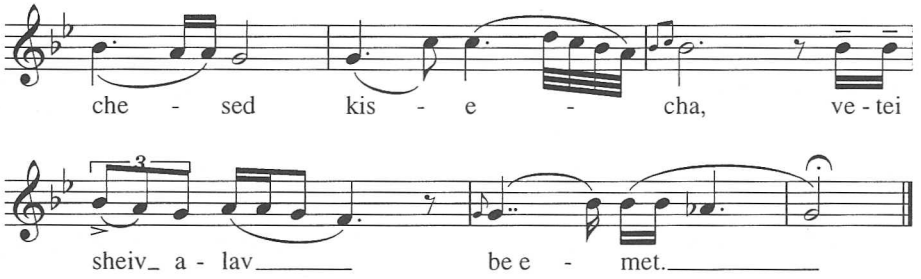
"Your name, like Your fame, is praiseworthy."

1) ***Vidui* Section: Four Subdivisions in Authentic Minor-or-Major**

a - *Unetaneh tokef kedushat hayom, ki hu nora ve'ayom ...*

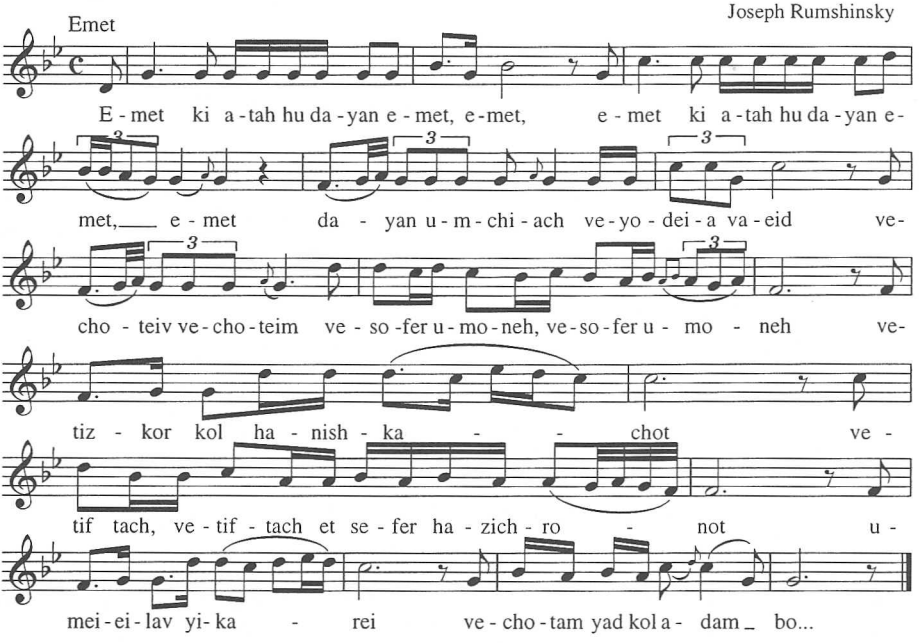
"We recount the awesome holiness of this day, for on it is
Your dominion exalted and Your throne established in truth."





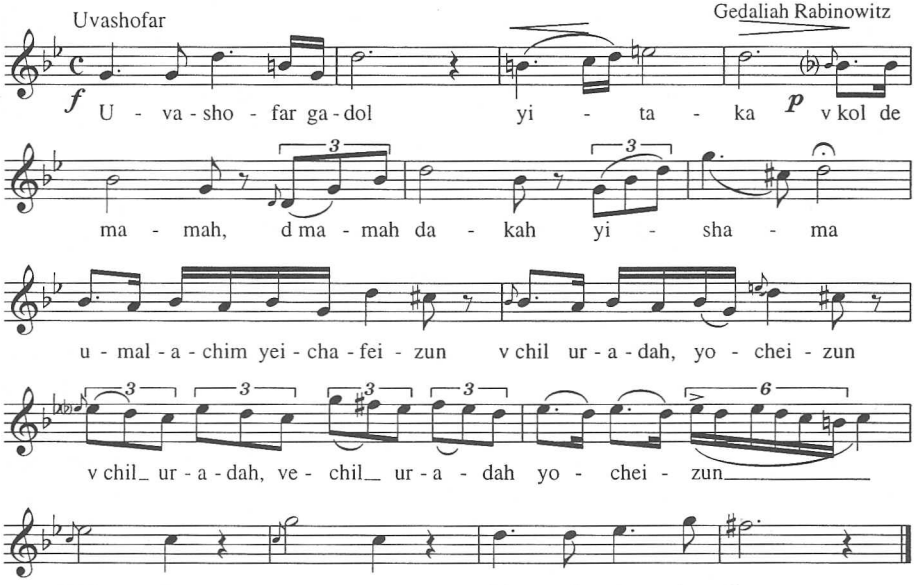
b - *Emet ki atah hu dayan umochi'ach, veyodei'a va'eid ...*

"**In truth,** we perceive You performing all the roles associated with officers of the court: prosecutor and judge; discerner and witness."



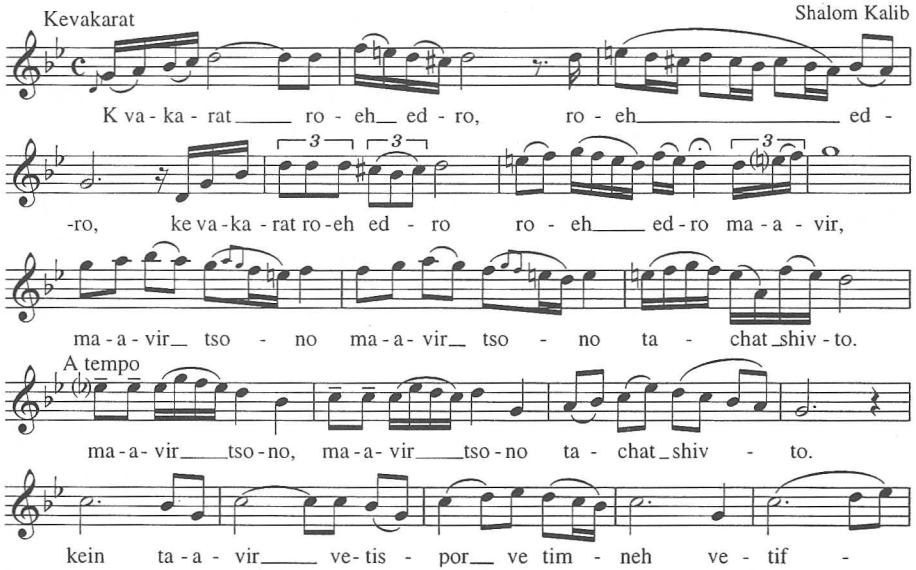
c - *Uveshofar gadol yitaka ... vechol ba'ei olam ya'avrun lefnecha...*

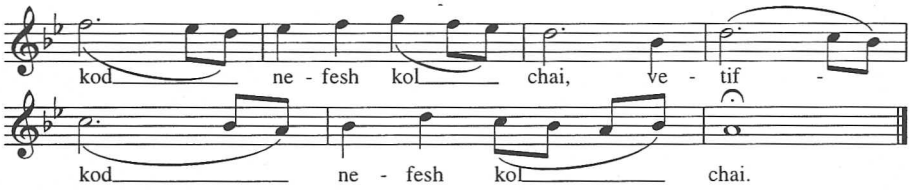
"A great Shofar is sounded ... the entire world passes before You."



d - *Kevakarat ro'eh edro, ma'avir tsono tachat shivto, kein ta'avir ...*

"As a shepherd causes his sheep to pass beneath his staff, so do You cause every living soul to pass before You in judgment on this day."



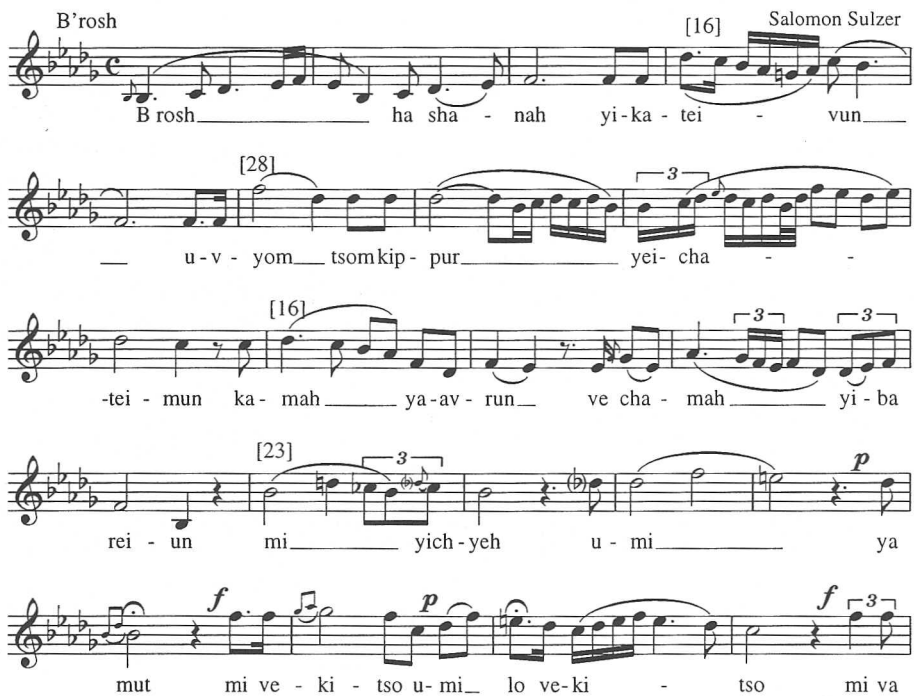


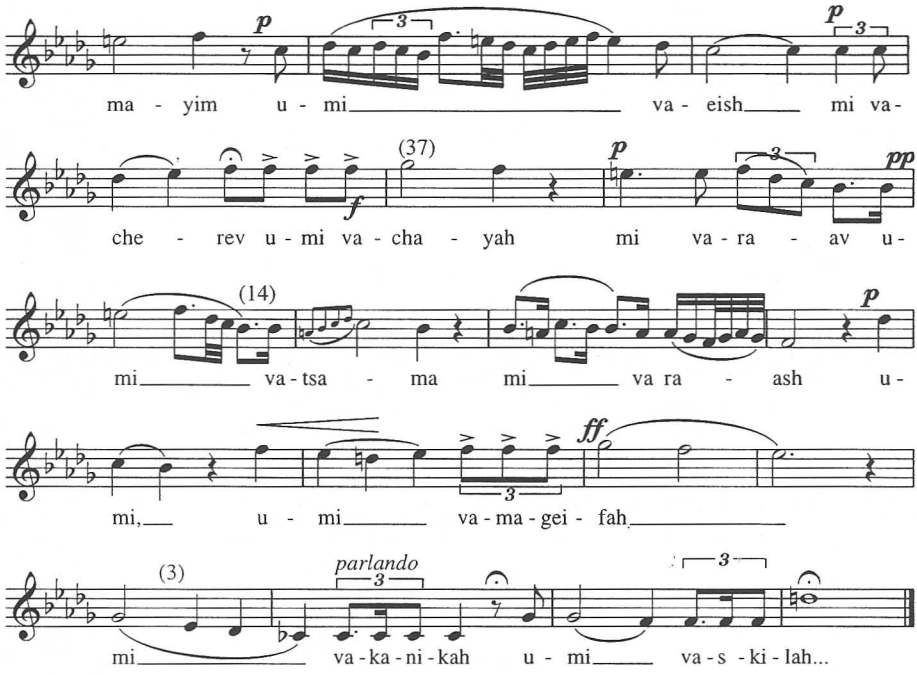
2) *Techinah* Subdivision #1: Plagal Minor to Plagal Major

Berosh hashanah yikateivun, uveyom tsom kippur yeichateimun ...

"On Rosh Hashanah it is written, and on Yom Kippur it is sealed: how many shall pass away and how many shall be born; who shall live and who shall die; who shall come to a timely end and who to an untimely end; who shall perish by fire and who by water; who by sword and who by wild beast; who by hunger and who by thirst; who by earthquake and who by plague; who by strangling and who by stoning."

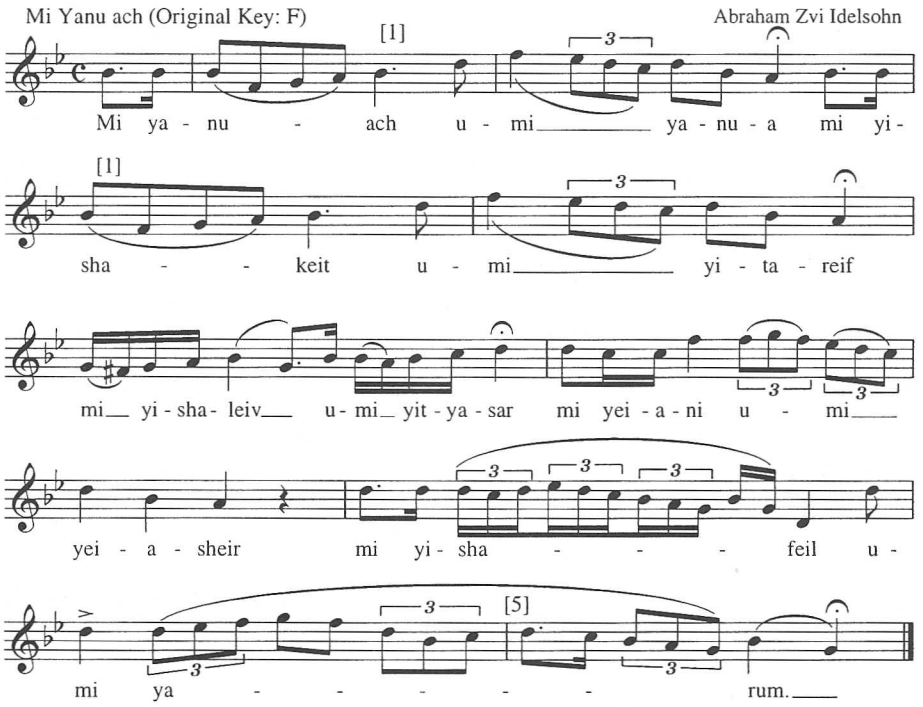
(As in Kol Nidre, *Misinai*-tune numbers are bracketed; variation-numbers are parenthesized.





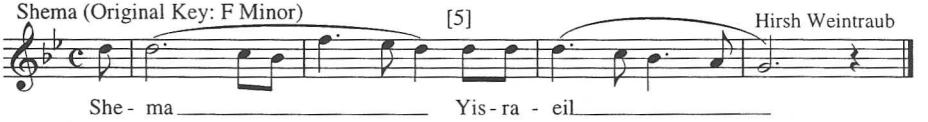
At this point most *Unetaneh Tokef* settings shift to a plagal-major mode, in partial relief from the relentless plagal minor that has accompanied the detailed list of natural as well as unnatural deaths which we might encounter during the coming year. The plagal mode is not as openly optimistic as the authentic major of a true *Nechamah*. Yet many synagogue composers have treated it as if it were the anticipated Consolation that will conclude our Day of Judgment encounter with God. This is not quite so, for we still have a way to go before exhausting the gamut of morbid possibilities that lie in store for us.

Mi yanu'ach umi yanu'a, mi yishakeit umi yitareif ...
"Who shall be at rest and who shall wander;
who shall be comforted and who shall be tormented;
who shall be at ease and who shall be afflicted;
who shall become poor and who shall become wealthy;
who shall be humbled and who shall be exalted."



The music for these last lines of pleading actually serves as Halfway House between *Techinah* and *Nechamah*: rising guardedly to a new major tonic. This echoes the *Misinai* tune: *vela kayamin* ("Let our personal vows be null and void;" motif [1], middle of the 2nd Kol Nidre page). There, too, a *Techinah*-section's motifs move into relative major halfway through the text, eventually touching the fifth and sixth degrees before cadencing on the new tonic. Here, however, the phrases tumble resignedly back down to a minor tonic: *umi yarum* (*Misinai* tune [5]). This provides a foretaste of the High Holy Day liturgy's **final *Nechamah***: *Shema / Baruch Sheim / Adonai Hu Ha'elohim* of **Neilah** ("Hear, O Israel / Blessed be the Name / The Lord is God"), whose *Vidui* and *Techinah* were folded into ***Avinu Malkeinu***: "We Have Sinned...Be Gracious to Us and Answer Us." *Shema / Baruch Sheim / Adonai Hu Ha'elohim* also conclude the Deathbed Confessional (*Kitsur Shulchan Aruch* 194:14). This quintessential *Vidui* was

chosen to end the Day of Atonement precisely because when a congregation unites in proclaiming Israel's **Credo** as if it were facing eternity, the effect is one of collective ***Nechamah.*** Openly accepting God's Kingship under those sobering circumstances reconciles worshippers to the fact that despite their having sinned, the long night-and-day of repentence, preceded by confession and pleading, have earned them the right to resume their place among the living.

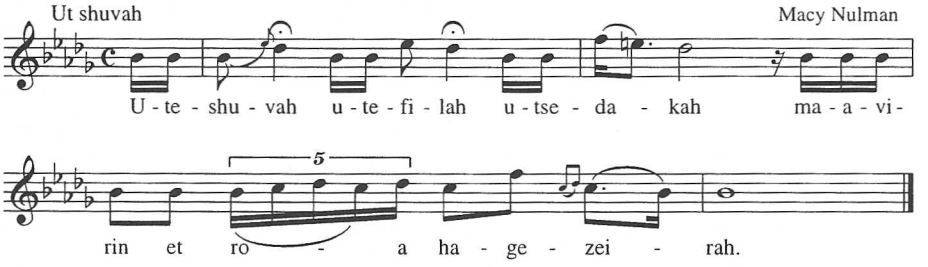


3) *Techinah* Subdivision #2: *Ukranian/Dorian* Coloration

The next brief brief portion of the *Unetaneh Tokef* prayer's *Techinah* – a congregational protest to God – reinforces the feeling that all three *Selichah*-mode sections are beginning to converge. *Techinah* subdivision #2 quotes the opening *Vidui* of Kol Nidre –*Bishivah Shel Ma'alah* - but raises its fourth degree for added poignancy, a device characteristic of the *Ukranian/Dorian* mode.

Uteshuvah utefillah utsedakah ma'avirin et ro'a hagezeirah

"The evil decree may yet be averted, through repentance, prayer and performing charitable deeds!"



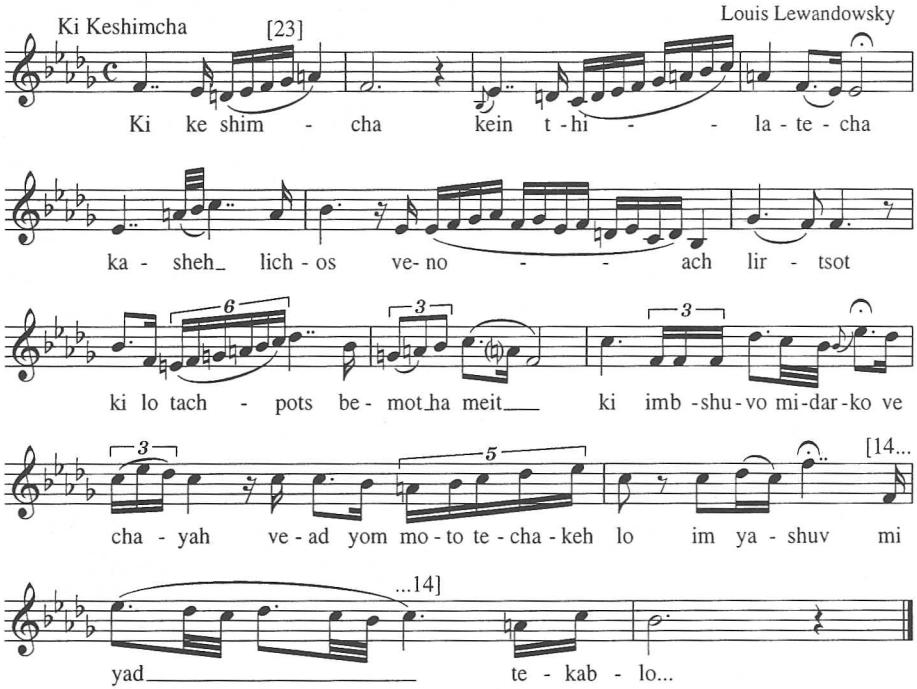
4) *Techinah* Subdivision #3: Return to a Plagal Harmonic Minor

Ki Keshimcha, integrally linked to *Unetaneh Tokef*, reintroduces the expected pleading quality of *Techinah*. It quotes *Misinai* tune [23], associated with a *piyyut* added to the Amidah's first blessing–***Magein Avraham*** "Protector of Abraham"–on the first day of Passover when

praying for seasonal **Dew** (*Tal*): *Beda'to* "With His Consent I Speak." It also quotes motif [14] from Kol Nidre, asking for absolution from our personal "*oaths*" (*shevu'ot*).

ki keshimcha kein tehilatecha ...

"Your name, like Your fame, is praiseworthy.
You are slow to anger and ready to forgive.
You prefer not that the sinner die, but
that he turn from his evil way and live."



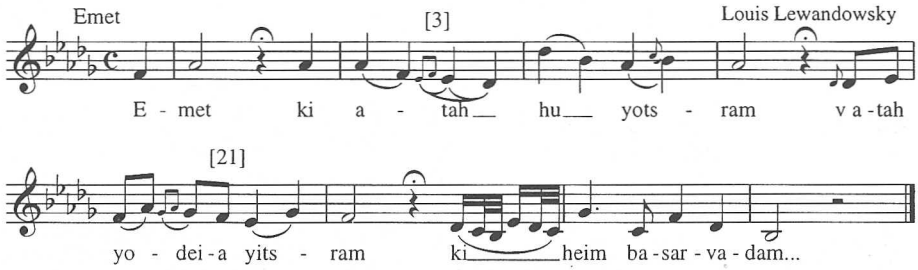
5) *Nechamah* Subdivision #1: Authentic-Major *Misinai* Tunes

Repentance and Consolation finally arrive with the second *Emet* ("In Truth") statement; we throw ourselves upon the mercy of a Creator Who knows our fallible nature only too well.

Emet ki atah hu yots'ram ...

"**In truth,** You...know our nature;
for we are but flesh and blood."

The *Misinai* tunes that usher in a *Nechamah* section generally typify authentic major. When sung to their original proof-texts the first two that are quoted here portray **God's kingship** (motif [3]: *uma'avir yom umeivi lailah* "Who Causes Day to Pass and Brings on Evening," from the High Holy Day Ma'ariv service); and **ultimate Redemption** (motif [21]: *berach dodi* "Flee, My Beloved," from the *Ge'ulah* blessing of Passover's Shacharit service). Their function is to remind God (as it were) of His endless Divinity and of our mortal frailty.

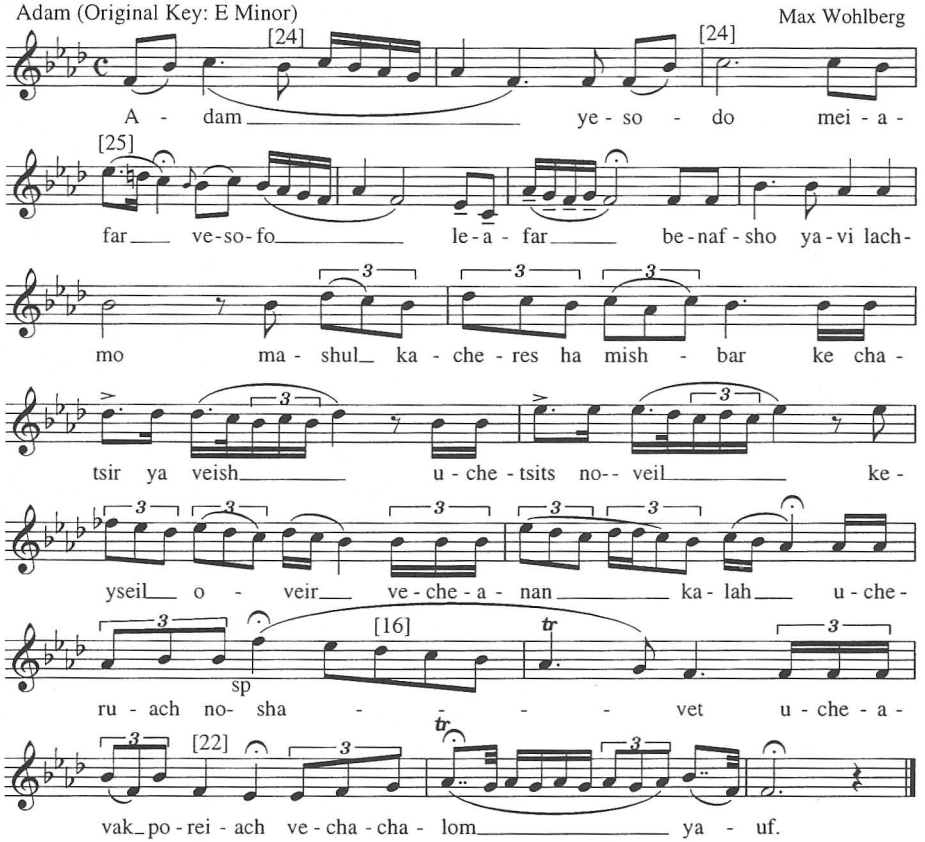


6) *Nechamah* Subdivision #2: "Resurrection"-Type *Misinai* Tunes

Adam yesodo mei'afar vesofo le'afar ...

"Our origin is dust, and unto dust we shall return ...
like the broken potsherd, the withered grass, the
faded flower, the passing shadow, the vanished
cloud ... the evanescent dream."

As if to further lighten the *Nechamah*-text's bleak imagery, additional *Misinai* motifs associated with other liturgical seasons now enter. Motif [24]—also from *Tal*—hints at **Resurrection** and is normally added to the Amidah's second blessing, *Mechayeh Hameitim* "Reviver of the Dead." It asks: *tal ya'asis tsuf harim* "Let Dew Make the Mountains Sweet." Motif [25] proclaims: *lirsiso kesufim* "The Earthly Depths Yearn for His Droplet." Two other *Misinai* motifs appear: [22], the *Reshut* ("Request for Permission"), *Ochilah La'el* "I Beseech the Lord;" and [16], the quintessential "Forgiveness" phrase from Kol Nidre (see **VII.**).



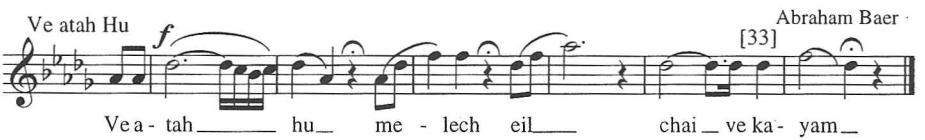
7) *Nechamah* Subdivision #3: A Majestic Upper-Register Plagal Major

Against our human weakness we posit God's omnipotent strength, in variants of *Misinai* tune [33] that bespeaks pardon: *ta'avor al pesha* "Overlook Transgression."

Ve'atah hu melech eil chai vekayam

"Yet You are our living and eternal King."

That is why we ask You to be our Righteous Advocate in judgment, for we are in Your merciful hands!



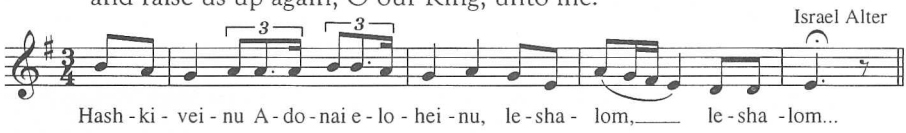
X. A Three-Part *Selichah* Mode within Evening Prayer

The Evensong, *Hashkiveinu*, has established itself as a keystone of the Ma'ariv service, and for good reason. In a single paragraph it summarizes the other three blessings that accompany recitation of the Evening *Shema*: God's Sovereignty; God's Protection; God's Redemption. *Hashkiveinu* affords synagogue composers a rare opportunity to avail themselves of **all three** *Selichah* moods within a **single text**. Israel Alter sets a pastoral scene, a musical confession that we are in God's hands.

1) *Vidui* - **authentic minor** -

Hashkiveinu, adonai eloheinu, leshalom ...

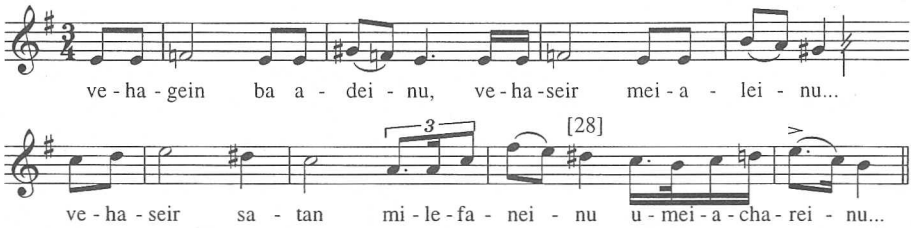
"Cause us, O our God, to lie down in peace,
and raise us up again, O our King, unto life."



2) *Techinah* - "Heavenly Ascent" (*Siluk*-type *Misinai* Tune [28])

Vehagein ba'adeinu, vehaseir mei'aleinu ...

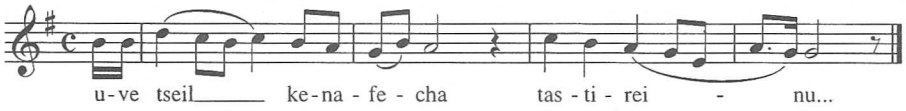
"Shield us from pestilence, sword and sorrow;
remove the adversaries who surround us."



3) *Nechamah* — Consolatry Prophetic Motifs zarka/segol, munach/katon

Uvetseil kenafecha tastireinu, ki eil shom'reinu umatsileinu atah ...

"Shelter us beneath Your wings, O Thou gracious and
compassionate God ... Who watches over His people."

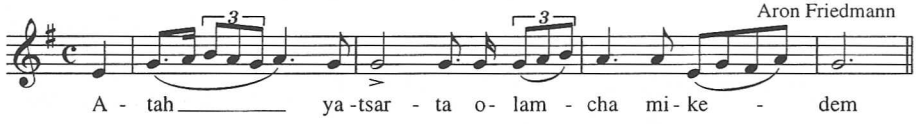


XI. An Example from the Sabbath of Rosh Chodesh

Atah Yatsarta replaces *Tikanta Shabbat* ("You established the Sabbath") in the Amidah of Musaf whenever Shabbat coincides with the beginning of a new Hebrew month. Aron Friedmann opens *Atah Yatsarta* as an authentic E minor ***Vidui*** that acknowledges God as the Creator.

Atah yatsarta olamcha mikedem ...

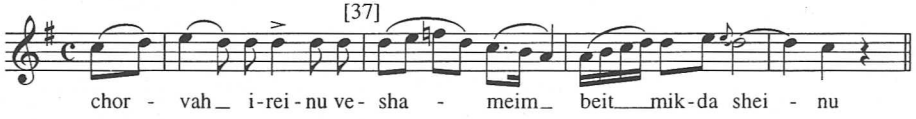
"You formed Your world from of old ...
You loved us and favored us, raised
us up and called us by Your holy Name."



Techinah commences at mention of "our sins and our fathers' sins" *(ulefi shechatanu lefanecha anachnu va'avoteinu...)*. It continues in a minor mode on the fourth degree, paraphrasing *Misinai* tune [37] from Kol Nidre (*miyom kippurim zeh* "From This Day of Atonement").

chorvah ireinu v'shameim beit mikdasheinu...

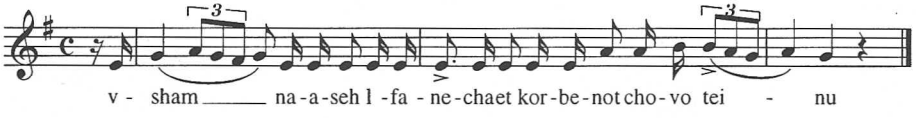
"Our city was ruined, our Temple laid waste,
the best of our people led into exile."



Nechamah arrives with the hope that God will ultimately gather our dispersed. This is articulated through a return to the initial authentic-minor mode, and a quote of the piece's opening motif.

vesham na'aseh lefanecha et korbenot chovoteinu ...

"And there [in our own land] we shall fulfill our standing
obligations before Thee, at their appointed times and
in accordance with their ordinances."



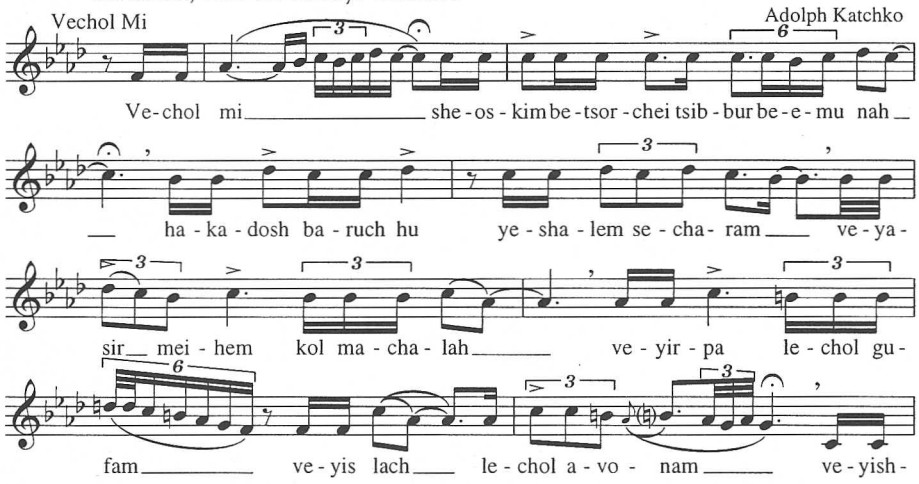
XII. A Final Example from Shabbat Morning

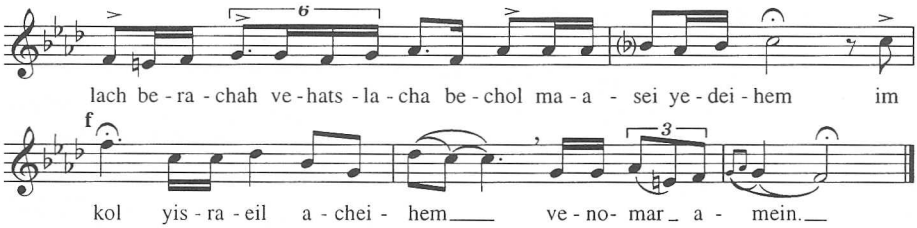
Yehi Ratson, now recited on Shabbat morning preceding Rosh Chodesh, originated as a private plea offered by the 3rd century Babylonian sage, Rav, after the Daily Amidah (BT Berachot 16b). If we view it as the centerpiece of a three-part *Selichah* mode, *Mi Shebeirach Avoteinu* ("May He Who Blessed Our Forebears...Bless This Holy Congregation") becomes its ***Vidui***, and *Mi She'asah Nisim...Yechadesheihu* ("May He Who Performed Miracles for Our Forebears...Renew This Month for All Israel") its ***Nechamah.*** Yet, while *Yehi Ratson* certainly qualifies as a **Plea**, and *Mi She'asah Nisim...Yechad'sheihu* literally promise *nechamah*, *Mi Shebeirach* is technically not a **Confession**. Still, the authentic-minor mode in which it is sung, tinged with a bit of poignancy by *Ukranian- Dorian* phrases in which the fourth and sixth degrees rise a half-step, bears all the earmarks of an Atonement prayer. Here is its conclusion.

1) *Vidui*

Vechol mi she'oskim betsorchei tsibbur be'emunah ...

"May the Holy One, blessed be He, also bless those who faithfully devote themselves to communal needs. May He reward them, preserve them in health, forgive their sins and prosper their work, along with the work of all Israel, and let us say: 'Amen'.



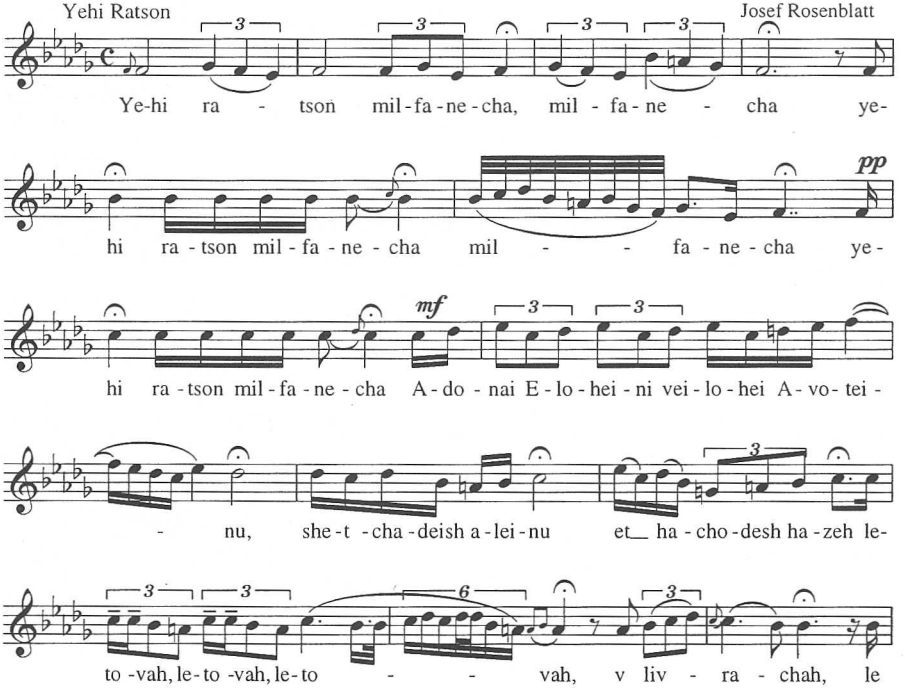


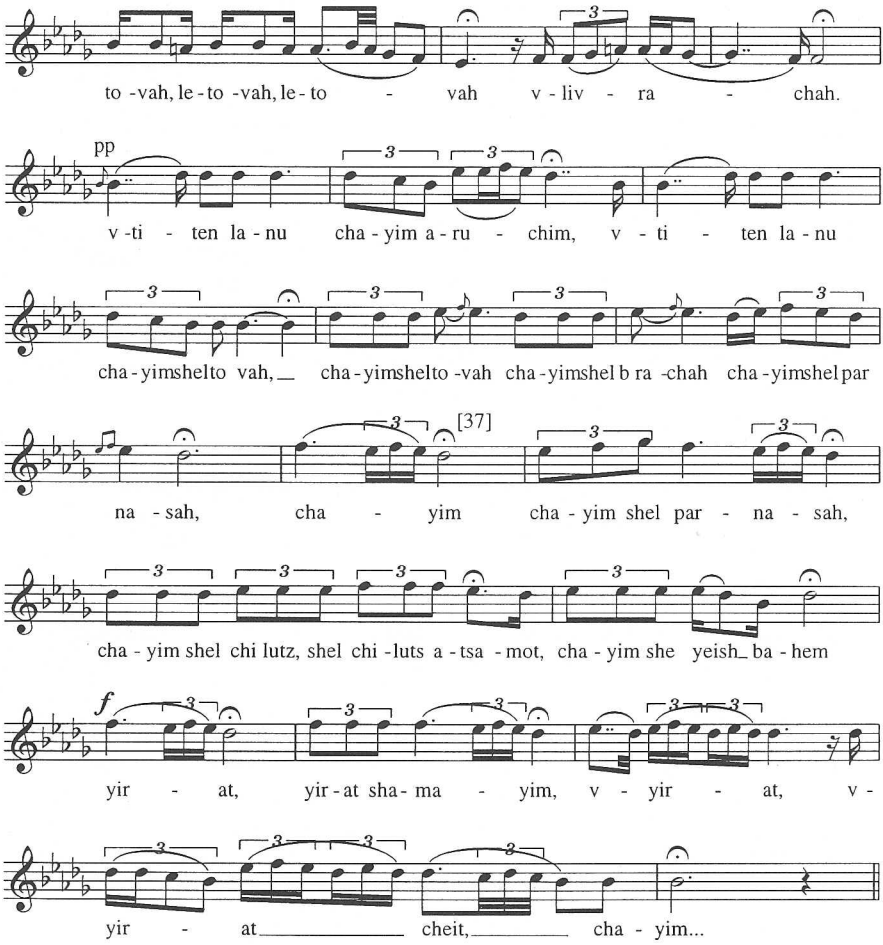
2) Techinah

Yehi Ratson follows the harmonic-minor pattern of most *Techinah* sections, paraphrasing *Misinai* tune [37] from Kol Nidre (see **XI. *Techinah***).

Yehi ratson milfanecha ... shetechadeish aleinu et hachodesh hazeh ...

"May it be Thy will, O Lord ... to renew unto us this coming month for good and for blessing. Grant us a long life, full of peace, good, sustenance and vigor. May it be a life marked by the fear of Heaven, free from shame; a life in which love of Torah cleaves to us, and in which the desires of our heart shall be fulfilled."



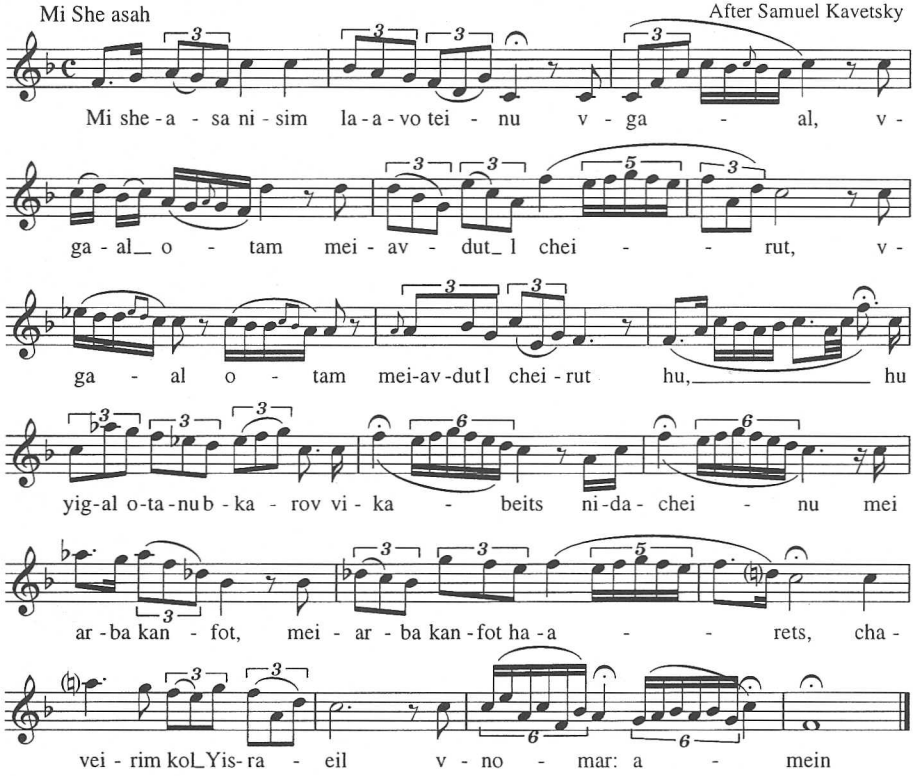


3) *Nechamah*

Mi She'asah Nisim and *Yechadesheihu* flank an announcement of the New Moon's exact moment of arrival; in Orthodox congregations this is calculated down to the last hundredth of a second. Together, the three paragraphs constitute a fitting *Nechamah*, in a bright authentic-major *Adonai Malach* mode on F, the same tonic note that opened our *Selichah* mode's *Vidui* section.

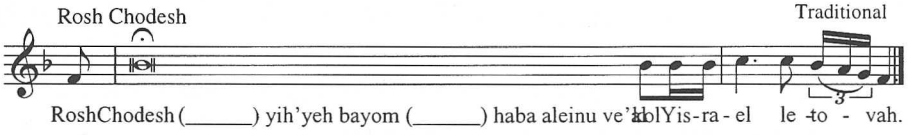
a - *Mi she'asah nisim la'avoteinu ... hu yig'al otanu ...*

"May He Who wrought miracles for our forebears and redeemed them from slavery unto freedom, speedily gather our exiles from the four corners of the earth, uniting all Israel in fellowship."



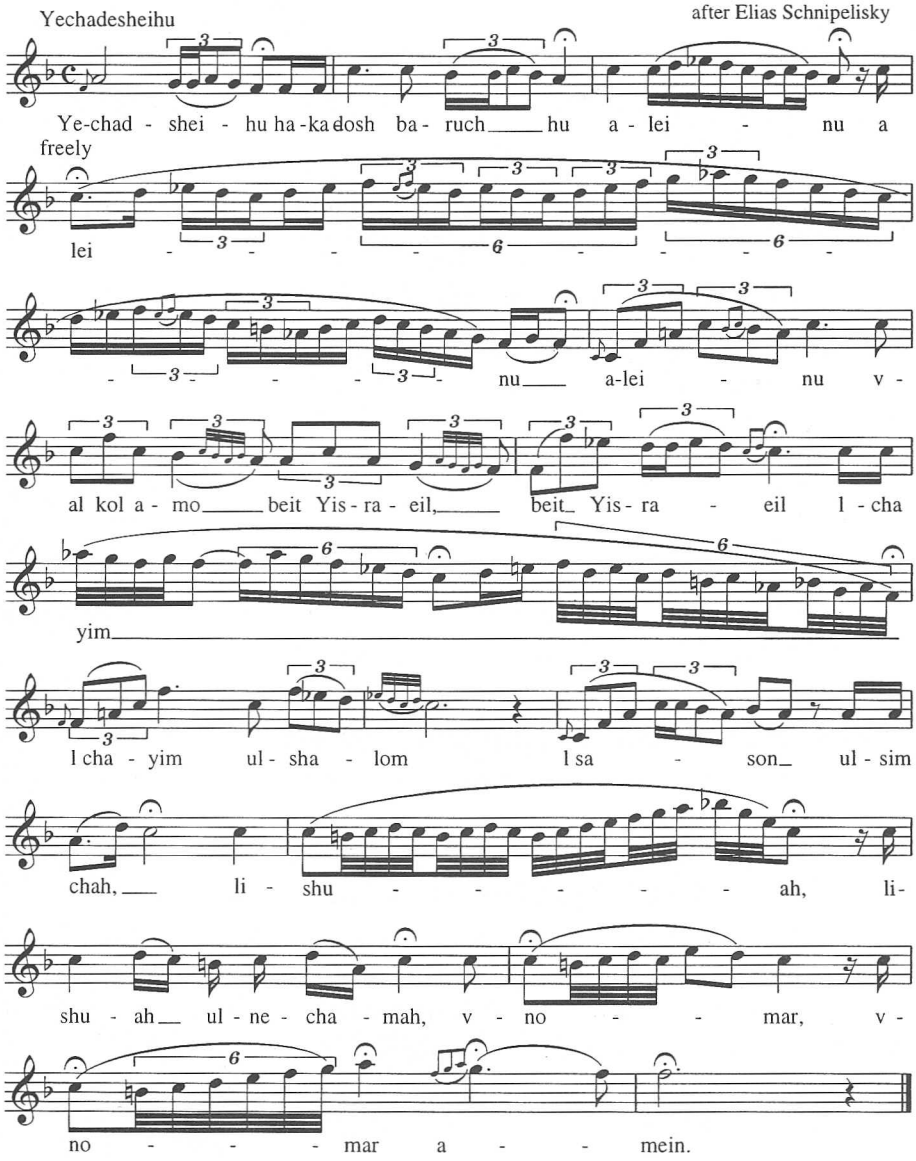
b - *Rosh chodesh _____ yih'yeh bayom _____ ...*

"The New Month of _____ will begin on _____;
may its coming bring good to us and to all the house of Israel."



c - *Yechadesheihu hakadosh baruch hu ...*

"May the Holy One, blessed be He, renew it unto us for life and for peace [Amen], for gladness and joy [Amen], for salvation and ***nechamah***; and let us say: 'Amen'."



XIII. Other *Selichah* Units in the Liturgy

1) *Yizkor* Service

a - ***Vidui*:**

Adonai Mah Adam ("O Lord, What Is Man?")

b - ***Techinah*:**

Yizkor Elohim ("May God Remember")

Eil Malei Rachamim ("Merciful Lord")

c - ***Nechamah*:**

Adonai Ro'i ("The Lord Is My Shepherd")

Hu Ya'aseh Shalom ("God Will Send Peace")

2) *Kedushat Hayom* of Festival & High Holy Day *Amidot*

a- ***Vidui*:**

Umipnei Chata'einu ("Because of Our Sins")

b- ***Techinah*:**

Melech Rachaman ("Merciful King")

c- ***Nechamah*:**

Vesham *Na'aseh / Asu Lefanecha* ("And There
We Shall / They Did
Perform Our Obligations Before You")

3) *Selichot* of Yom Kippur Eve – in 4 Movements

1st Movement - The Thirteen Attributes of Divine mercy
(repeated a varying number of times in different rites)

a- ***Vidui*:**

El, Melech Yoshev ("God Sits on the Throne of Mercy")

b- ***Techinah*:**

Zechor Lanu Hayom ("Remember for Us This Day the Thirteen Attributes of Your Mercy")

Adonai, Adonai ("God, Compassionate and Gracious, Slow to anger, Abundant in Kindness and Truth... Forgiver of iniquity...Who Cleanses away all sin...")

Selach Lanu, Avinu ("Forgive Us, Our Father")

c- ***Nechamah*:**

Ki Atah Adonai ("For You, O Lord, Are Forgiving")

2nd Movement - God's Covenant with Our Ancestors

a- ***Vidui*:**

Mecheh Fesha'einu ("Blot Out Our Transgressions")

b- ***Techinah*:**

Shema Koleinu ("Hear Our Voice")

c- ***Nechamah*:**

Anu Amecha ("We Are Thy People")

3rd Movement - Including Shmuel's "Minor Confessional"*

a- ***Vidui*:**

Anu Azei Fanim ("We Are Insolent")

Aval Anachnu Chatanu ("We Have Indeed Sinned")

**Ashamnu* ("We Are Guilty")

Sarnu ("We Have Turned Away")

Hirshanu ("We Have Acted Wickedly")

b- ***Techinah*:**

Selach Umechal ("Forgive and Pardon")

Haz'donot Vehash'gagot ("You Recognize All Error")

Mah Nomar Lefanecha ("What Can We Plead Before You?")

c- ***Nechamah*:**

Shimcha Mei'olam Oveir Al Pesha ("You Are Ever-forgiving")

4th Movement - Including Rav's "Major Confessional" *

a- Recurring ***Vidui*:**

**Al Cheit Shechatanu* ("For the Sin(s) We Have Committed")

b- Recurring ***Techinah*:**

Ve'al Kulam...Selach Lanu ("Forgive All These Sins")

c- Extended ***Nechamah*:**

Ve'atah...Mekabel Shavim ("You Receive Penitents")

Vezarakti Aleichem Mayim Tehorim ("I Purify You")

Vetashlich Bimtsulot Yam ("You Cast Away Israel's Sins")

Al Rachamecha Harabim ("On Your Great Mercies")

Velo Azavtam ("You Have Not Forsaken Them")

Ki Eslach La'asher Ash'ir ("I Pardon My People's Remnant")
Hu Ya'aneinu (God Will Answer Us")
Hashta Ba'agala ("Speedily And In Good Time")

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The Cantors of Padua

by Hazzan Sara Geller

Information about the Jewish community in Padua, Italy of the sixteenth and seventeenth centuries has been preserved in the community council's minutebook. In 1973 Daniel Carpi edited this minutebook, together with his own comments and relevant Italian documents. The minutebook contains the resolutions that the Jewish community council voted to implement between the years of 1577 and 1631. Resolutions from earlier years have been incorporated as well. Examination of the minutebook gives many details about the nature of religious life in Padua.

The following discussion will reconstruct the careers of those who served as cantors. What kind of individuals were they? How did each personality affect the conditions of employment? After looking at the particular, it is possible to discuss the more general aspects of the cantorate. What were the terms of employment? What kinds of compensation were extended? What were the ritual duties of the cantor? Finally, were music and decorum concerns for the community? Whenever possible, Padua will be compared with classic and contemporary sources on the role of the cantor.

Jews who followed German rituals attended the Scuola Grande – כנסת הגדולה – the Great Synagogue. Those who followed Italian rituals worshipped in a smaller synagogue. The Jewish community council hired and paid for a cantor to serve the Germans' synagogue. There is no information in the minutebook about a cantor for the Italians' synagogue. However, from time to time Italians who were on the council made it clear that the 'community' cantor was not theirs.

The communal records show that at least six men held the position

of cantor – חזן or שליח צבור – in the Germans' synagogue over the course of almost forty years. For almost every cantor it hired and rehired the community council drew up a contract which reflected its expectations of the employee and that individual's particular abilities and needs. Each contract lasted for one, two, or three years; the minutebook contains seventeen informal and formal contracts, most of which acknowledge the unique aspects of each situation. If we examine the careers of these men from general information[1] as well as from their contracts, we will be able to see the similarities and differences in the men who were appointed to be cantors.

Of the first cantor we know very little; only that in 1574 a certain Yosef was both scribe and cantor. (838)[2] The second, Shimshon Katz, served as scribe and cantor from 1577 through 1579.[3] During this period he served on two committees (8, 47) and was appointed guardian for some orphans. (10) In the spring of 1579 Katz had a claim against the community. Three men were appointed to arbitrate the matter with Katz in court and were authorized to solve the problem as they saw fit. (39) Meanwhile, the arbiters were to hire a temporary cantor to replace Shimshon Katz. (40)

The arbiters engaged Matitiah bar Shmarya Coneian on a monthly basis; he probably served for one year. Although Matitiah never served as the official cantor, he continued to serve the community in many capacities over the following twenty-three years. He was elected Parnas[4] twenty-one times. He was a judge, an assessor, and held many other portfolios. For example, in May of 1598 he became the ba'al hanut, a sort of communal banker. (627) He was one of five men appointed to negotiate the terms of the proposed ghetto. (731, 1.30) In April of 1603 Matitiah was placed on a committee to judge hazakot. (799)[5] However, on July 6, the minutebook states that he was so sick that another man replaced him. Finally on July 13 the post of ba'al hanut was given over to someone else because Matitiah had passed away. (815)

Matitiah bar Shmarya did not live to see the Jews settled in the ghetto. He seems to have been a pillar of the community, sometimes holding several portfolios simultaneously. In addition, he was a merchant; the council had allowed him to open a store in 1584. (171) The first resolution passed by the council within the ghetto walls, in September, may be seen

as a gesture in his memory. (v.2, 1) Matitiah's widow Rahel was granted generous exceptions to restrictive laws so that she could start a business.

Matitiah acted as cantor only temporarily, the first of many tasks he performed for the community. He must have had some knowledge of Jewish law in order to arbitrate claims, assess property and financial value, and to act as cantor. By stepping in to fill a sudden vacancy Matitiah showed a willingness to be involved which the council no doubt appreciated. Perhaps, if Matitiah were the ambitious type, he may have seen his stint in front of the Holy Ark as a stepping-stone to more powerful offices in the community.

The community hired a permanent cantor on December 21, 1580. Gershom Katz bar Kalonymus Mazzola[6] signed a contract which imposed obligations on him and on the community. (829) This contract was the first to state explicitly the terms of a cantor's employment. The two-year contract fixed his salary at eighteen ducats per year. He would live in a rent-free house, and would be exempt from internal as well as external taxes. He was allowed to open a second-hand clothing store without paying the usual fee. Gershom's duties imply his knowledge of Jewish liturgy: he was to lead prayers every morning and evening on Shabbat, holidays, and weekdays.

להתפלל כמו ש"צ ערב ובקר בשבתות ומועדים ובחול

Gershom was also hired for two other tasks: first, he became the scribe and wrote resolutions in the minutebook; second, he became the inspector for kosher slaughtering in the community. The contract placed restrictions on him as well. If he went out of town without the permission of the administrators he could be penalized as they saw fit. He could rent his house out only to persons approved of by the council. He would, however, be entitled to keep any money he collected through such means.

Gershom remained in the community for many years. The council rehired him in 1583. (831) Gershom Katz served as cantor, scribe, and meat inspector from the spring of 1581 until 1585. Like Matitiah Coneian, Gershom held many other offices after he completed his tenure as cantor. He served seven terms as Parnas and was on six committees dealing with assessment. Gershom participated in welfare cases on five occasions. Fi-

nally, in December 1602, his son Shmuel appeared at the meeting to say that Gershom Katz wished to retire from council activities. Shmuel was elected to assume his father's communal responsibilities. (756)

The only evidence of Gershom Katz' later years is an Italian description of the ghetto in 1615 which mentions Katz as renting a house and two stores. (v.2 1.8) He had been an unusually qualified cantor, the only one to serve simultaneously in three capacities which required knowledge of Jewish law and liturgy. Gershom Katz seems to have been a man who was involved in several aspects of communal life, both during and after his employment as the cantor.

Gershom's contract had expired in the spring of 1585. We do not know who was cantor during the following year. In December the council voted to hire a cantor at a yearly salary of twelve ducats, but the resolution mentions no names. (234) Several months later, in May of 1586, the council hired Shlomo Baruch bar Israel. His contract was for one year and he would receive twelve ducats as salary. (254) His cantorial duties were the same as those specified in his predecessor's contract.

וחיוב שלו כפי נוסח פרסי של שליח צבור נכתבה בסוף פנקס זה

It is unlikely that Shlomo was hired as scribe or meat inspector so those details in the old contract did not pertain to him. Similarly, Shlomo may not have received the benefits of the free house and tax exemption; and furthermore, he may not have been under the travel and rental restrictions.

The council renewed Shlomo's appointment in May 1587 for one more year at the same salary. (289) This contract specified that he was exempt from internal and external taxes; he could open a store without paying the opening fee for one year. His cantorial duties were to pray morning and evening Shabbat, holidays, and weekdays. He was placed under a travel restriction; he must live within Padua and was liable to be punished for unauthorized absences. Three months later the council assigned Shlomo bar Israel the only other kind of appointment he was to receive while he lived in Padua. He was chosen to collect money for the poor on the afternoons before every Shabbat and holiday. (297)

Shlomo bar Israel's appointment was renewed in April of 1588. (321) This time he was hired for three years at an increased salary of fifteen

ducats per year. He would receive a particular dwelling rent-free but could not sublet it, and was exempt from all taxes. His duties were to pray morning and evening on Shabbat, weekdays and new months.

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His only other responsibility was to live in Padua. An unauthorized absence was punishable by fine. The contract states that this last detail was written at his request and he signed, promising to fulfill the terms or to pay a fine of twenty-five ducats.

The resolutions concerning Shlomo bar Israel raise questions concerning his relationship with the council. First, why did the council appoint the cantor to collect charity on Friday afternoon? Second, why did his first and second contracts specify 'holidays' מועדים while the last contract substituted 'new months' - חדשים. Third, why did Shlomo himself swear not to leave Padua without permission, and why was the fine - almost two year's salary - so steep? Fourth, although Shlomo was given a higher salary and a longer contract of three years, what became of him?

It is possible to draw contrasting pictures of Shlomo bar Israel based on the minutebook entries. The first picture is of a drifter who is mentioned only four times in the minutebook. Nothing is known of his past and he does not involve himself in community activities. He is hired in 1586 and rehired in 1587, but by August councilors are well aware that he is not always in town to lead services. The council concocts a plan: to appoint him to collect charity in the afternoon before every Sabbath and holiday. In this way they will be able to see if he is in town before every holiday on which he must lead services. At the end of the year the councilors rehire Shlomo under one condition. They make him swear to stay in town or face a heavy fine. Sometime in the next year Shlomo went AWOL; fearing the twenty-five ducat fine, he never returned.

As convincing as this conjecture may appear, one can argue that a portrait of Shlomo bar Israel must be drawn in more sympathetic tones. The records show that Shlomo had fulfilled two one-year contracts. In these contracts he was declared exempt from taxes and he was allowed to open a store. The contract of 1588 (321) continued to exempt him from taxes, granted him a rent-free dwelling, raised his salary and lengthened his term from one to three years. This evidence implies that the council

was satisfied with Shlomo's work.

Shlomo may have had interests, business or otherwise, which forced him to be absent from Padua from time to time. He may have come before the council to explain his situation in the hopes of reaching a compromise on this matter. The council assigned him to collect charity on Friday afternoon for his convenience. He could work for the community on Fridays and Saturdays while having the rest of the week to himself. Similarly, his contract was changed - instead of leading services on every holiday; he need only be in town on new months. Shlomo then voluntarily swore to uphold this agreement with the council's understanding of his outside interests. He may have made every attempt to fulfill his commitment to Padua. Perhaps, however, his other interests suddenly took up all of his attention and he was forced to resign his position in Padua. An investigation of other sources might very well yield information about Shlomo's activities in other cities.

Shlomo bar Israel may have been a drifter with no sense of responsibility or an honest businessman with many irons in the fire. In either case, he served as cantor for about three years. His unauthorized absences were an issue of concern for the council. His contracts contain orders not to leave town, orders which do not seem to have been repeated with such emphasis in contracts with other cantors. Shlomo did not fulfill his oath, and he is never again mentioned in the minutebook. His contract was to have lasted through the spring of 1591, but Shlomo disappeared at some earlier date.

On January 15, 1590 the council appointed Shimshon Gras to the post of cantor for one year. (377) His salary was fifteen ducats and he was exempt from internal taxes. He was required to lead services on mornings and evenings on Shabbat, holidays, new months, and weekdays.

להתפלל ערב ובקר כמו ש"צ בשבתות ובמועדים ובחדשים ובחול

He was subject to a ten ducat fine for unauthorized departures. Shimshon bar Moshe Gras signed the document and promised to uphold his obligations.

Shimshon Gras had participated in communal affairs long before his

election as cantor. He is first mentioned in a 1577 roster of those required to attend the daily minyan to ensure a quorum. (6) During the next thirteen years Gras held the post of Parnas seven times, was appointed twice to inspect the ritual bath, and among other assignments, negotiated with a non-Jewish family. Apparently this assignment, in January of 1584, had led Gras to travel out of town. (138) Resolutions in February and March appointed substitutes to fill Gras' place as assessor and Parnas. (142,151) However, in June of 1584 Gras was reappointed as negotiator and subsequent meetings showed his participation. (159)

The 1590 contract with Gras was renewed five times, for periods of one, two, or three years. (418, 500, 536, 619, 685) The renewals are concisely worded, specifying the dates of employment and, in most cases, a small increase of salary. Sometimes the contracts were retroactive for a week or so; Gras may have worked without a contract for months at a time. The last record of Gras' employment is a three-year contract beginning retroactively in the spring of 1600. By this time his salary was set at twenty-eight ducats. Furthermore, the house which had earlier been rented to him for six ducats per year (570) was now his for free. He was to receive a sack of wheat every year. Finally, the council pledged to give him his wages every six months. (685)

There is no further evidence of contractual agreement between Gras and the community. Perhaps Gras finished his term and was not rehired; the council may have hired someone else, or did without a professional cantor. However, the council had been anxious to hire a cantor in the past and similar concern would be expected even though in 1603 the community was preoccupied with its resettlement behind ghetto walls. The contracts show the renewal of Gras' employment in brief pro forma statements. The council sometimes recorded his contracts long after his term had actually begun. One might then assume that Gras' employment was taken for granted and no one felt it necessary to record his contract.

It seems likely that Gras continued to serve as the cantor. In 1605, for instance, the council decided to deduct ten ducats from his biannual salary until he repaid a loan of 38 ducats. (v.2, 91) From the wording of the document one may assume that Gras was drawing his salary from the communal funds. Two years later the council unanimously voted to lend

Gras sixteen ducats, to be repaid over three years. (v.2, 139) The last mention of Gras is in May 1609 when he filed a claim on behalf of his sister. (v.2, 195) Gras was dead before June 1617 when his 38 ducat loan was recalled posthumously. (v.2, 378)

Shimshon Gras differed from his predecessors in ways that may have contributed to his long tenure as cantor. First of all, Gras was not a wealthy merchant. Three of his predecessors, Matitiah Coneian, Gershom Katz, Shlomo bar Israel, had been given permission to open stores. Shimshon Gras, on the other hand, depended on his salary such that the council had to promise it would actually hand over his wages twice a year. The council extended loans to him on generous terms, and awarded him a sack of wheat as an annual bonus.

Gras appears to have been a conscientious employee. He did not take the council to court, like Shimshon Katz, nor did he violate a contract, as had Shlomo bar Israel. Matitiah Coneian and Gershom Katz both served as cantors early in their extensive careers. Shimshon Gras, however, became cantor after years of communal activity and took on no other major responsibilities. Whereas the council had had to search for cantors in the past, Gras brought stability to the position. He made the cantorate his career. Possibly because of his reliability, the employment of a cantor ceased to be an item on the agenda of the community council meetings.

From 'Comparto del Ghetto' (I. 34) Carpi, pp. 527-530, volume 1
Grassin Cantarin et figlia L. 558:00
(Gershom Katz)
Matassia da Conegian L. 108:8
(Matitiah Coneian)
Sanson Graso et suoi filglioli L. 80:12
(Shimshon Gras)
It appears that Shimshon Gras had less property and money than did Katz and Coneian. Shlomo bar Israel and Shimshon Katz are not listed in this roster as ghetto residents.

The council took individual needs into consideration when hiring a

cantor; not all the contracts are identical. Yet the contracts, and other references, give evidence that the council had established patterns in dealing with the cantors. Methods of appointment and remuneration are similar to those in other Jewish communities. The minutebook also contains information about the cantor's ritual duties which are not stated in the contracts. Some of these obligations have parallels in sources on other communities. Therefore, beyond the individual, the minutebook yields more general material about the position of the cantor in Padua.

The Padua minutebook illustrates how the cantors were appointed, how they were paid, and what other benefits were extended to them. The fact that we have records of the election of cantors tells us something about the community's attitude towards its cantors. Earlier European Jewish communities felt that since the cantor was representing the congregation in worship, he must be elected by a unanimous vote. By the seventeenth century Abraham Abele ben Hayyim ha-Levi argued that the unanimous vote had become superfluous. Congregants could read the prayers themselves and they no longer depended on the cantor to represent them.[8] The cantors of Padua from at least 1580 on were elected by the council, but never unanimously. The record of the elections reflects the trend away from unanimous elections, and perhaps, the idea of the cantor as representative.

However, members of the council who did not see themselves as regular worshippers in the Great Synagogue sometimes abstained from voting in cantorial elections. Members of that other synagogue, which followed Italian ritual, refused to vote in elections for cantors in the Great Synagogue, which followed German ritual. (39, 289, 321) While the council did not need to give its cantors a unanimous mandate, its members were nevertheless frequently reminded that the new employee was not representing the entire community in worship.

The cantor collected his salary from the community council, which assessed taxes from all community members for various purposes. Internal taxes supported the institutions and needs of the Jewish community. External taxes filled the needs of the Christian government. Other Jewish communities paid their cantors by assessing members either on the basis of property or by equal contributions from all. Meir Katzenellenbogen, who lived in Padua in the sixteenth century, wrote that Italian communi-

ties collected half the salary in proportion to wealth and half per person.[9]

In the period covered by the minutebook, the Paduan council collected its funds by means of a complex system. Each taxpayer's wealth was assessed and was assigned a percentage. The council was able to raise money for communal needs and external taxes, which it could not estimate in advance. Taxpayers simply contributed their percentage of the necessary sum.

However, since the council could forecast the salary of the cantor and other community officials, these wages did not come from percentage money. (13) A 1578 resolution alludes to a quarrel between those who attended the German and those who attended the Italian synagogues over the cantor's salary. In a postscript the Italians promised not to argue over this matter further. (16) Perhaps the Italians objected to the fact that communal funds were used to pay the salary of a cantor who officiated only in the Germans' synagogue. There is no evidence that the council paid for a cantor in the Italian synagogue.

The percentage system was dropped in favor of a simpler one which assigned each taxpayer a value.[10] Multiplying each value by a chosen number yielded revenue in any situation. In July 1585, for instance, the council voted that every taxpayer should pay 2 lire 10 soldi multiplied by his value in advance for the synagogue rent and for the cantor's and shamash's yearly wages. (207)

Between 1580 and 1600 the average salary for a cantor in Padua was 19.2 ducats per year. Shulvas found that cantors in Rom and Verona were paid nine ducats. He called this a fixed, modest salary.[11] On the other hand the salary of Paduan cantors steadily increased over two decades. The only significant decrease occurred after Gershom Katz' employment. His salary had probably included payment for his work as scribe and meat inspector.

Paduan cantors received several fringe benefits. Simonsohn found that cantors in Mantua were exempt from taxes on wages.[12] The Padua council granted exemptions from taxes as well as other benefits to offset low wages or to reward good work. Gershom Katz and Shlomo bar Israel were exempt from taxes. In addition they did not have to pay fees for opening stores and lived in rent-free houses; however, they were subject to travel restrictions. Shimshon Gras was exempt from internal taxes and eventually lived rent-free as well. Nevertheless, the council had to loan

him at least fifty-four ducats.

The contracts employ similar formulas to describe the duties of the cantor, to lead services every evening and morning on Shabbat and holidays. The cantor was expected to perform other tasks, which are alluded to elsewhere in the minutebook.

One resolution tells much about the cantor's role in daily prayer. At a meeting in October of 1577 the council drew up a duty roster to ensure the presence of at least ten men for morning and evening weekday services in the synagogue. (6) The cantor was not listed in the roster because the council said it knew the cantor was required to be the first in the synagogue every day. The cantor was supposed to light a small candle when he began to chant the prayers and the men 'on duty' had to arrive before the candle burnt out. The requirement to be the first to arrive is also noted by Moses Minz in sixteenth century Bamberg.[13] The Jerusalem Talmud stated that the cantor attended to the lamps of the synagogue.[14] The expectations of Paduan cantors seem to reflect Jewish law and custom.

The role of cantor evolved from that of the חזן כנסת which is mentioned in the Talmud. This synagogue official was given the responsibility of taking the Torah scrolls out of the ark.[15] Two resolutions illustrate that Paduan cantors had responsibilities connected with the Torah scrolls. The first, preserved from 1559, instructed the cantor to inspect the Torah scrolls for errors and to supervise any necessary repairs and corrections.[16] It also forbade other worshippers from drowning out the cantor's voice while he was reading from the Torah during services. (57:22) A later resolution warns cantors that in calling men up to the Torah they must use only the appropriate academic title the men have achieved. (v.2, 547)

Customarily a Jewish cantor has held other communal functions and some Paduan cantors followed this pattern. Gershom Katz served as inspector of kosher meat. Katz, Shimshon Katz, and Yosef were known as scribes as well as cantors. Interestingly enough, there is no indication that any of these cantors acted as school teachers despite the popular image of the cantor who doubled as teacher.

It is difficult to discuss the cantor as musician simply because the minutebook never refers to the cantor's musical ability. Did he have a pleasant voice? Did people attend in order to hear the cantor chant beau-

tiful melodies? Or was the cantor only a person who read the prayers? These questions must go unanswered. What can be inferred from the minutebook is that the council had a sense of decorum and an appreciation of its traditional Ashkenazic melodies. The 1559 resolution (57:22) made it illegal for anyone to raise his voice while the cantor was reading from the Torah. A resolution passed in 1594 (645) stated that men must chant the haftorah in the German, or Ashkenazic, style. Those who sang in the Italian style were to be fined ten lire with three exceptions - birthday celebrants, newlyweds, and new fathers. The German worshippers valued order, and may have considered their melodies more musical or pleasing than the Italian chants. Later, Leon de Modena referred to a German synagogue as "sempre cantante" - always singing.[17]

Even if a conclusion could be reached on the extent of music and its appreciation in the Paduan community, it must be remembered that the minutebook covers a period earlier than that of Solomon Rossi and Modena. The minutebook does not refer to choirs or musical instruments in the synagogue. Modena wrote his responsum in favor of choral singing in 1605 at the request of Venetian Jews. This responsum, together with Rossi's music, was published in 1623. The German synagogue in Padua, away from the centers of Venice and the Court of Mantua, was probably not ahead of them in musical creativity. Indeed, Modena commented that the Jews following German customs were not as progressive as those following Italian customs, therefore the former were more resistant to the new synagogue music.

Our discussion has shown the nature of the cantorate in Padua. The cantors were drawn from the ranks of the wealthy and the not-so-wealthy, the lifelong resident and the temporary sojourner. One was a wealthy merchant who possessed qualification for other communal posts as well. Another was dependent on the council for his entire income. The council took into account individual needs and abilities when it hired a cantor.

The council elected cantors for terms of up to three years, sometimes renewing the contract. The council awarded them a salary plus exemptions from certain taxes and rents. The cantor was expected to lead every service and read Torah in the German synagogue. We can not know if the

cantors were hired for their musicianship. They seem to have possessed knowledge of Hebrew, liturgy, and aspects of Jewish law. The council cultivated respect for the cantor's ability through its demand for decorous behavior and steady increase of benefits.

Reading about cantors in Padua in the 16th century shows us that they had many of the same concerns we do today; fringe benefits, taxes, specific responsibilities, and respect. Congregations mold a job description around the talents, abilities and circumstances of each cantor today in the 21st century as they did in Padua in the 16th century.

NOTES

[1]General information about the cantors can be found in resolutions which refer to the cantor in passing or which mention the individuals who served as cantor at some point.

[2]Numbers in parentheses signify the number of Hebrew resolution being discussed. I. - refers to the Italian documents Carpi has collected; v.2 - refers to volume two of Carpi's edition of the minutebook.

[3]Carpi, in his introduction, says that Shimshon Katz acted as scribe from 1577 when the council began to record its proceedings in the minutebook. While there is no evidence of his being formally employed as scribe and cantor, Carpi fixes 1577 as the beginning of his tenure as scribe. Katz probably served both as scribe and cantor, on an informal basis, from 1577 at the earliest.

[4]Community administrator.

[5]Priority rights of renters, perpetual leases.

[6]Gershom's name appears occasionally as Gershon. Katz is an abbreviation for Kohen TZedek. His Italian name was Grassin Cantarin. The *Jewish Encyclopedia* and *Encyclopedia Judaica* list several members of a Cantarini family who lived in Padua during the seventeenth century, and it is likely that Gershom is part of this family. The family acquired its name because one of the ancestors was a cantor. Gershom served as cantor for four years, yet it is not clear if the patronym originated from him.

[7]The minutebook contained an appendix of various resolutions which

had not been recorded in their proper order. The contract with Gershom (829) is found in this appendix.

[8]ha-Levi cited in *Jewish Encyclopedia*, "Hazzan", p. 285, hereafter cited as *JE. The Jewish Encyclopesdia* contained a comprehensive and concise presentation of cantorial duties mentioned in other sources.

[9]Salo Baron, *The Jewish Community*, p. 101. Meir died in 1565.

[10]The problem of the percentage system was that the percentages had to add up to 100. If one person acquired or lost wealth, his percentage increased or decreased, and all the other people's percentages had to be adjusted to maintain the 100 total. The assessors were constantly juggling claims and counterclaims. Under the new system, each person was assigned a value based on his wealth. The values did not have to equal 100. One person's change of wealth did not affect anyone else's. Suppose the values added up to 140. If the council had to raise 560 ducats, it probably collected 4 times the value from each person. (560/140=4)

[11]Moses Shulvass, *The Jews in the World of the Renaissance*, p. 80.

[12]Shlomo Simonsohn, *History of the Jews in the Duchy of Mantua*, p. 387.

[13]*JE*, p. 285.

[14]*JE*, p. 284, from Yer, Ma'as. Sh. 56a.

[15]*JE*, p. 284, from Sotah vii, 7-8, Suk. iv. 4.

[16]The 1568 resolution also directed the Shamash to remove a different Torah scroll each week so that all the scrolls would be read from eventually. The synagogue owned many scrolls which were housed not only in the Ark, but also in a closet above the sanctuary. They were to be repaired immediately. A verse from Job 11:14 as interpreted in Ketubot 19b was used as a basis for the need to make the repairs as soon as possible.

[17]Ellis Rivkin, "Leon da Modena and the Kol Sakhal," pp. 385-386.

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Jewish Women in Music

by Joshua Jacobson

> Consort not with a female musician, lest thou be taken in by her snares.
>
> Ben Sira, *Book of Wisdom (Ecclesiaticus)* 9:3 (c. 190 b.c.e.)
>
> The sweet voice of a woman ... can restore a man's good spirits.
>
> Rashi (commentary on Babylonian Talmud *Berakhot 57b*) (c. 1100 c.e.)

The two quotes cited above encapsulate the ambiguous position of women in Jewish music. On the one hand, women were reviled by male authority figures as dangerous and destabilizing. On the other hand, they were praised as a source of inspiration and aesthetic nourishment.

There is abundant evidence of performance by skilled women musicians in ancient Israel. Women organized dances and parades to celebrate military victories. After the defeat of the Egyptian army at the Sea of Reeds, Miriam, the sister of Moses and Aaron, took up a drum and led the Israelite women in song and dance. "Then Miriam the prophetess, Aaron's sister, took a drum in her hand, and all the women followed her, with drums and dancing. Miriam sang to them, 'Sing to the LORD, for He is highly exalted. The horse and its rider He has hurled into the sea.'" (Exodus 15:20-21)

Several hundred years later, Deborah's victory over Sisera was celebrated with a similar ballad. "On that day Deborah and Barak son of Abinoam sang: ... Awake, awake, O Deborah! Awake, awake, strike up the chant!" (Judges 5:1, 12)

When Jephthah returned from his battle against the Amonites, his daugh-

ter came to greet him with the traditional festivities. "When Jephthah returned to his home in Mizpah, who should come out to meet him but his daughter, dancing to the sound of hand-drums!" (Judges 11:34) David's famous victory over Goliath was also celebrated with parades.

> When the men were returning home after David had killed the Philistine, the women came out from all the towns of Israel to meet King Saul with singing and dancing, with joyful songs and with hand-drums and lutes. The women sang as they danced, and they chanted: Saul has slain his thousands; David, his tens of thousands! (1Samuel 18:6-7)

In the ancient Middle East funeral music was also a woman's occupation. Anyone arranging for a burial was expected to hire one or more women who had been trained in the arts of wailing (*meyalelot*) and singing lamentations (*mekonenot*). Some dirges were accompanied with flutes and/or drums.

> Consider now! Call for the wailing women to come; send for the most skillful of them. (Jeremiah 9:16)
>
> A large number of people followed him, including women who mourned and wailed for him. (Luke 23:27)
>
> ... for her burial. Rabbi Judah says: Even the poorest in Israel should hire not less than two flutes and one wailing woman. (Mishnah *Ketuvot* 4:4)
>
> The wailing woman who mourns the deceased sits on it [the drum], since these women utilize the music of that instrument in order to eulogize and lament. And this is the present custom in Arab lands. (Mishnah *Kelim* 15:6)

Music was part of the duties of female cult prostitutes, as well. The worship of the Phonecian goddess *Asherah* was served by priestesses called *kedeshot* in the Bible, who also sang and played the *abub* (a pipe similar to the *halil*). (Sendrey, p. 55) The association of singing with female seduction, found in many societies, has prompted its censorship or regulation by male authority figures.

While music in the central Sanctuary in Jerusalem was largely in the hands of the men of the tribe of Levi, the Bible provides a few tantalizing hints about female participation in liturgical functions. Is it possible that in the patriarchal society of ancient Israel, women were allowed to participate in the sacred rituals?

> In front are the singers, after them the instrumentalists; with them are the maidens playing hand-drums. (Psalm 68:25)
>
> David and the officers of the army set apart for service the sons of Asaph, of Heman, and of Jeduthun, who prophesied to the accompaniment of lyres, harps, and cymbals. ... God gave Heman fourteen sons **and three daughters**; all these were under the charge of their father for the singing in the House of the LORD, to the accompaniment of cymbals, harps, and lyres, for the service of the House of God by order of the king. Asaph, Jeduthun, and Heman – their total number with their kinsmen, trained singers of the LORD – all the masters, 288. (1Chronicles 25:1-7)

There is evidence of female entertainers at the royal court. Jewish tradition attributes the following passage to King Solomon, although its redacted form may be the product of the third century b.c.e. "I further amassed silver and gold and treasures of kings and provinces; and I got myself male and female singers, as well as the luxuries of commoners – coffers and coffers of them." (Ecclesiastes2:8) Among the servants of the wealthy Israelites returning from their exile in Babylon were 200 male and female singers. (Ezra 2:65)

Many contemporary scholars contend that the Song of Songs is the only book of the Bible betraying a uniquely feminine voice. These love songs of ancient Israel depicted monogamous love with such intensity that Rabbi Akiva was later moved to declare it the holiest book in all of scripture. (Mishnah *Yadayim* 3:5) Elsewhere Akiva warned against the sin of debasing these songs by turning them into bawdy barroom ballads. (*Tosefta Sanhedrin* 12:10 and Babylonian Talmud *Sanhedrin* 101a)

Apparently, the voices of women were heard loud and clear in at least one ancient Jewish sect. Philo, a Jew living in Alexandria, Egypt in the first decades of the Christian era, offers us a glimpse at the egalitarian musical practices of the *Therapeutae*.

> And after the feast they celebrate the sacred festival during the whole night. And this nocturnal festival is celebrated in the following manner: They all stand up together, and in the middle of the entertainment two choruses are formed at first, one of men and the other of women. And for each chorus there is a leader and chief selected, who is the most honorable and most excellent of the band. Then they sing hymns which have

been composed in honor of God in many meters and tunes, at one time all singing together, and at another moving their hands and dancing in corresponding harmony, and uttering in an inspired manner songs of thanksgiving, and at another time regular odes, and performing all necessary strophes and antistrophes.

Then when each chorus of the men and each chorus of the women has feasted separately by itself, like persons in the bacchanalian revels, drinking the pure wine of the love of God, they join together and the two become one chorus, an imitation of that one which, in old time, was established by the Red Sea, on account of the wondrous works which were displayed there.... When the Israelites saw and experienced this great miracle, which was an event beyond all description, beyond all imagination, and beyond all hope, both men and women together, under the influence of divine inspiration, becoming all one chorus, sang hymns of thanksgiving to God the Savior, Moses the prophet leading the men, and Miriam the prophetess leading the women.

Now the chorus of male and female worshippers being formed, as far as possible on this model, makes a most pleasant concert, and a truly musical symphony, the treble voices of the women mingling with the deep-toned voices of the men. The ideas were beautiful, the expressions beautiful, and the chorus-singers were beautiful; and the goal of the ideas, expressions, and chorus-singers was piety....

This then is what I have to say of those who are called *therapeutae*, who have devoted themselves to the contemplation of nature.... (*On the Contemplative Life* XI:83-90)

But in mainstream Rabbinic Judaism, the voice of the woman was being censored. Female singers were considered to be dangerously seductive, with siren-like powers to distract men from their proper pursuits.

Our Rabbis taught: Rahav inspired lust by her name. Yael inspired lust by her voice, Avigail inspired lust by her memory, Michal daughter of Saul inspired lust by her appearance. (Babylonian Talmud, *Megillah* 15a)

Rabbi Joseph said: When men sing and women join in - it is licentiousness; when women sing and men join in - it is like a fire raging in flax. (Babylonian Talmud, *Sotah* 48a)

> [What would distract a man from his prayers?] Samuel said: A woman's voice is a sexual incitement [literally, "nakedness"], as it says (Song of Songs 2:14), "For your voice is sweet and your face is comely." (Babylonian Talmud *Berakhot* 24a)

The Talmudic proscriptions were maintained for centuries. The thirteenth-century Rabbi Moses Maimonides warned, "It is forbidden to listen to the voice of a forbidden woman or to gaze upon her hair." (*Laws of Prohibited Relations*, 21:2). And according to Rabbi Joseph Karo's sixteenth-century code of law, "While [a man] is reciting the *Shema*, he should be careful to avoid listening to the voice of a woman singing." (*Shulhan Arukh*: Laws of the Recitation of the Shema, 75:3) In 1814 the Jewish community of Vienna was considering sponsoring a performance of a cantata for mixed voices composed by Ignaz Moscheles as part of a special service to celebrate the Austrian victory of Napoleon. Rabbi Moses Sofer, a leading authority, was consulted as to the propriety of men and women singing together. His response was unequivocaally negative, citing the talmudic source in *Sotah* 48a.

Similar restrictions were instituted in Christian churches. Paul of Tarsus instructed, "Women are to remain quiet at meetings...it does not seem right for a woman to raise her voice." (1Corinthians, 34-35). In the fifth century the Bishop Hippolytus wrote, "A woman who attracts people with her beautiful but deluding sweetness of voice (which is full of seduction to sin) must give up her trade and wait forty days if she is to receive communion." (Drinker, p. 179) Until recently, choirs in Catholic churches were comprised exclusively of men and/or boys. Note that the designations for treble voices are all male-gender nouns: *soprano, canto, cantus, alto*. Pope Pius X reaffirmed this principle in his *Motu Proprio* of November 22, 1903, "women ... cannot be admitted to form part of the choir." But the rabbinic restrictions did not silence the Jewish woman. If women could not sing in the presence of men, they would sing to themselves, to their children and to one another. In the Rhineland, in the town of Worms, a group of women had their own chapel, adjoining the men's synagogue. The tombstone of a woman who died in the thirteenth century, reads as follows: "This headstone commemorates the eminent and excellent lady Uranya bat harav Avraham who was the master of the syna-

gogue singers. She also officiated and sang hymns with sweet melodies before the female worshippers. In devout service may her memory be preserved." (Abrahams, p. 26.)

Since folk song arises in association with the activities of daily life, it is not surprising that in societies where men's and women's occupations are segregated, we find a segregation of musical repertories, as well. Songs of hunting and war are performed by men. If women are excluded from serving in liturgical leadership, the sacred song will be an all-male domain as well. Women's songs revolve around home-bound tasks such as child-rearing. However, musicologist Ellen Koskoff notes that a society's gender structure is based not only the obvious biological differences which allow women and not men to bear and nurture children; equally important are culturally conceived notions of masculine and feminine activities. (Koskoff, "An Introduction," p. 5)

Group singing by women was confined to gatherings from which men were excluded. In various Jewish communities, when a young woman was about to be married the women of her town convened special ritual celebrations, which served the function of educating the bride and relieving some of the pre-nuptial jitters. Professional singers (called *mughanniyat* in Yemen and *daqqaqat* in Iraq), accompanied by various drums, performed the traditional repertoire. In Sephardic communities there was a tradition of performing "songs of the bride" (*cantigas di novia*): each song accompanied a specific activity, such as displaying the dowry, the bride's ritual bath, or the first encounter with the future mother-in-law. In Yemen "henna songs" were sung as the bride-to-be was painted with a brightly colored paste and dressed in a lavish costume. In some contemporary ultra-orthodox communities, women will gather for a *forshpil*, to dance and sing for the bride-to-be on the Saturday night before her wedding. In these communities, women even hold their own *farbrengen*—evenings of Torah, *mashkeh*, music and dancing. (Koskoff, *Music in Lubavitcher Life*, p. 125)

Home alone, women sang to relieve boredom and to express pent-up emotions. Songs were a means by which women could express ideas that were culturally taboo. Among the women of Eastern Europe there is a repertory of lamentations: the plaints of the disappointed bride and the abandoned wife.

He comes to me with his cane in his hand,
He goes off to another, and I am so ashamed!
He comes to me and whispers in my ear.
He goes off to another, digging a grave for me.
(*Er kumt tsu mir tsugeyn*)

Not all songs were so bitter. In this song, the young woman, concerned about her impending marriage to a man not of her choosing, pines for her true love.

There are many lovely jewels,
But when you look at them closely, they are cheap.
My jewel is the only one of its kind in all the world.
Wherever I go, wherever I am, he is on my mind.
(*S'iz farhanen briliantn*)

Mothers, singing to their babies, would express their aspirations for the child's future.

Good health is the best reward.
My child will learn Torah.
Torah he will learn.
He will write books.
A good and pious person
He will remain, God willing.
(Unter dem kinds vigele)

Romanceros were popular among the Jewish women of medieval Spain. Many of these songs expressed a fantasy about running away to a more exciting life.

They call me Morenica, the little dark girl.
I was born fair, but I became like this from the summer sun.
Morenica, the little dark girl.
Graceful, with dark blazing eyes.

The sailors call me: Morenica.
If they call me again I'll go away with them.
Morenica, the little dark girl.
Graceful, with dark blazing eyes.

The king's son calls me: Morenica.
If he calls me again I'll go with him!
(Morenica)

There were also periods in which Jews achieved wealth and status, allowing leisure time for indulging in the arts of the surrounding superculture. There are numerous accounts of Jewish women entering the field of secular music during the Renaissance. Madama Europa, sister of the renowned composer Salamone Rossi Hebreo, was an accomplished soprano who performed in Monteverdi's operas at the court of the Gonzagas in Mantua in the first decade of the seventeenth century. In 1645 Rabbi Nathaniel Trabotto wrote of his late wife that she was "learned and skilled in playing the lute and viol and in singing the *kedushah*." (Harran, p. 24)

In seventeenth-century Antwerp, Leonora Duarte, a viol player descendant of Portuguese Jews, composed a set of six 'Symphonies.' Harriett Abrams, a late eighteenth-century English composer and soprano, was a featured soloist at fashionable London concerts and provincial festivals. When she appeared in the Handel Commemoration concerts in 1784, Charles Burney praised the sweetness and taste of her singing. Fanny Zippora Mendelssohn, granddaughter of the great Jewish philosopher Moses Mendelssohn, while overshadowed by the dazzling virtuosity of her brother, Felix, still managed to achieve a significant reputation in early nineteenth-century Germany for her talent as pianist and composer.

After the emancipation more and more Jews in Western Europe began to live a life-style barely distinguishable from that of their Christian neighbors. While some abandoned their ancestral faith in an attempt to be fully integrated into Christian society, others sought to modernize Jewish practice. In the nineteenth century some synagogues introduced the innovation of men and women singing together in choirs. These innovations, considered shocking by traditional Jews, did not pass unopposed. In 1819 the Hamburg rabbinical court decreed, "...they continue to do evil. At the dedication of their house of prayer men and women sang together at the opening of the ark, in contradiction to the law set out in the Talmud and in the codes, "a woman's voice is indecent." [Berakhot 24a] Such an abomination is not done in our house of prayer..." (Mendes-Flohr, p. 152.)

In 1899 the first Jewish secular choral society, Hazomir, a mixed ensemble,

was founded in Lodz, Poland. Their first conductor, Joseph Rumshinsky, recalled in his memoirs the strong opposition faced by the fledgling ensemble. "... the Hassidic Jews condemned us in principle, saying, '*Gevald*! Young men and women singing together!'" (Rumshinsky, p. 194)

In the 1870s Abraham Goldfaden created what he claimed was the first Jewish theater company. His troupe of actor-singers, which included women, was received enthusiastically as it toured throughout Europe, and eventually in the United States. One of Goldfaden's singer-actors, Sophie Carp (1861-1906) became a well known stage personality; in 1896 she introduced Peretz Sandler's aria, *Eyli, Eyli*. In 1918 Boris Thomashefsky produced a new comedy called *Di Khazinte* (The Lady Cantor) starring Regina Prager, another of Goldfaden's protégés.

In Thomashefsky's production the idea of a lady cantor was a spoof. But in another six decades it would become a reality. In 1976 Reform Judaism's School of Sacred Music ordained its first female cantor, and eleven years later the Conservative movement's Cantor's Institute followed suit.

By the twentieth century Jewish women musicians were no longer a novelty. The synagogue repertory has been enriched by the efforts of Debbie Friedman, Miriam Gideon, and Linda Hirschhorn, to name but a few. The list of world-famous female performers and composers includes: Gisèle Ben-Dor, Fanny Brice (Fannie Borach), Mama Cass Elliott (Ellen Cohen), Jacqueline du Pré, Georgia Gibbs (Fredda Lipson), Ronnie Gilbert (of The Weavers), Lesley Gore, Eydie Gorme, Ofra Haza, Myra Hess, Janis Ian (Janis Fink), Dana International (Sharon Cohen), Carole King (Carole Klein), Wanda Landowska, Lotte Lenya, Melissa Manchester, Bette Midler, Ahinoam Nini, Laura Nyro, Roberta Peters, Flora Purim, Helen Reddy, Regina Resnik, Ann Ronell (composer of "Who's Afraid of the Big Bad Wolf"), Dinah Shore, Beverly Sills, Carly Simon, Phoebe Snow (Phoebe Laub), Rise Stevens, Barbra Streisand, Elizabeth Swados, Jennie Tourel, and Sophie Tucker (Sophie Kalish).

And yet, at the dawn of the twenty-first century, we still face perplexing gender-related questions.

- In a society where music is considered to be an "effeminate" pursuit, why are there so few published compositions by women?
- Why are women still excluded from the domain of some sacred musics?

- Is there an identifiable woman's voice in musical composition and performance?
- Should the female cantor simply parrot the repertoire of her male colleagues in the upper octave, or will there emerge a unique body of music developed specifically for the soprano and alto voices?

Stay tuned. These are questions with which we all will grapple in the years to come.

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A Feminine *Hineni*

by Estelle Epstein

The Hineni prayer is one of the most public, yet personal prayers that the Hazzan must chant. As the opening prayer of the *Musaf* service, often the first of which the Hazzan Rishon (or Rishonah) is the Sha"tz, it is a very impressive part of the service. There is a tradition to make it very dramatic, the Hazzan singing it while entering the sanctuary from the rear. The musical settings of the Hineni are generally intricate, often with choral accompaniment.

Yet, for all the grandiose presentation of the Hineni prayer, the text is very personal. "Here I stand, deficient in good deeds, horribly frightened in Your presence . . ." [1] so that the text must speak to every Hazzan who chants it. Most of the prayer uses beautiful, poetic language to articulate the emotions that every Hazzan feels, entrusted with the great responsibility of representing a whole congregation on the holiest days of the year, pleading for life itself. However, the phrase

קבל תפלתי כתפלת זקן ורגיל, ופרקו נאה, וזקנו מגדל...

Accept my prayer as that of an elder with a pleasing countenance and grown beard . . .

is a very masculine image and very difficult for a female Hazzan to identify with. The growing numbers of women joining the ranks of the cantorate today make it crucial that this central prayer of the High Holiday liturgy be modified such that a woman can chant the entire Hineni with full conviction.

My rewriting of the Hineni for a female Hazzan consists of two parts. Since the opening paragraph is in first person in the present tense, I have

made the grammatical changes necessary for a woman to read these sentences meaningfully. I also added the Imahot to the Avot as an increasing number of egalitarian synagogues are doing this regularly, particularly in the Amida.

The second part is a rewriting of the section beginning with the "Accept my prayer" sentence and ending before the meditation "May it be Your will." Since the existing Hineni describes a type of man considered to be most acceptable for leading prayer, I wanted my feminine Hineni to depict a woman notable for her prayer. Immediately, the image of Hannah came to mind. The account of her moving prayer to conceive a child is read on Rosh Hashana and is used as a paradigm for how to pray in the Talmud [2]. The parallel is not perfect, since Hannah's prayer is very personal and teaches how to pray the silent Amidah while the Hazzan must pray aloud for the entire congregation, but the positive aspects of using Hannah to represent the Sh'lichat Tzibur, especially in a prayer as personal as the Hineni far outweighed the difficulties. My substitution is therefore full of contrast between silent personal prayer and public representative prayer.

Because the Hineni is a piyut, I chose to write my alternative to the central section in a classic poetic style as an accrostic of the author's Hebrew name with an equal number of syllables to every line, with the hope that suitable music will soon be composed to fit it. Because the number of lines of the piyut were fixed by the number of letters in my name, I chose to include all of the ideas of the rest of that paragraph so as not to make the entire Hineni prayer unwieldly.

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הנני העניה ממעש, נרעשת ונפחדת מפחר יושב תהילות
ישראל, בתאי לעמד ולהתחנן לפניך על עמך ישראל אשר
שלהוני, שף על פי שאיני כדאית והגונה לכך. לכן אבקש ממך,
אלוקי אברהם, אלוקי יצחך, ואלוקי יעקב, אלוקי שרה, אלוקי
רבקה, אלוקי רחל, ואלוקי לאה, ה׳ ה׳, אל רחום וחנון, אלוקי
ישראל, שדי איום ונורא, היה נא מצליח דרכי אשר אני
הולכת לעמד ולבקש רחמים עלי ועל שולחי. נא אל תפשיעסp
בחטאתי, ואל תחיבם בעונותי, כי חוטאת ופושעת אני. ואל
יכלמו בפשעי, ואל יבושו הם בי ואל אבוש אני בהם.
קבל תפילתי כתפילת חנה:
אמנם ״קולה לא ישמע״,
סלח נא, שאני מגישה
תפילת הקהל בקול
רם, בעזרתך קול נעים.
״**מ**דברת על ליבה״,
ו״**ר**ק שפתיה נעות״, אנא
יהיה קולי מעורב
מלא ריגוש, חסד מתח
בהבעת תפילת עמי:
תהפך צרות ורעות אל
ששון, שמחה, חיים, שלום
ראה עמך באהבה
הסד כל מכשול לתפילה.

המשך ב״ויהי רצון״

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Jewish Voices Return to Eastern Europe: A Travelog

by Hazzan Scott M. Sokol

A little over a hundred years ago in £odz, Poland, a Jewish chorus was founded. This chorus took on the name Hazomir (the nightingale). The original Hazomir, much like the present Zamir chorales that have adopted its name, was made up of singers who in many cases had very little in common with one another. They came from diverse socio-economic and denominational backgrounds: religious, secular, landowners, shopkeepers, factory workers, rich and poor and everything in between. The one thing that united them was love of Jewish music. The original Hazomir was not expected to succeed – perhaps due to the diverse backgrounds of its singers –, but from the continuous standing ovations they received during their first concert in £odz until their last concert during the Nazi occupation, succeed they did. Indeed, so great was the success and appeal of the Hazomir Chorus, that several affiliates sprung up all around Poland and other parts of Europe. Thus, this £odz Hazomir in many ways brought about the renaissance of the Jewish choral tradition, a tradition that dates back to the Levi'im of the Great Temple.

During the horrors of World War II, Jewish music continued to be written and in certain circumstances was even performed (e.g., Terezin).

However, Hazomir as a chorus ceased to exist, and might not have been heard from again if not for a group of Jewish musicians in the United States. In 1960, Stanley Sperber began a chorus of young people in New York City. Although originally it did not take on the name Zamir, someone who knew about the illustrious history of the Hazomir movement in Eastern Europe suggested that Sperber's group change its name. The idea caught on and the group became known as The Zamir Chorale. Sperber eventually moved to Israel, but Zamir of New York has continued on under the leadership of Matthew Lazar.

In 1969, less than ten years after the Zamir Chorale was founded in New York, Mary Wolfman Epstein (ז"ל), a leading figure in the Boston musical community, approached a young musician by the name of Joshua Jacobson who had been a camper of Stanley Sperber's at Yavneh, and asked him about featuring a group of young singers at one of her acclaimed musical events. That concert marked the beginning of the Zamir Chorale of Boston. Zamir of Boston has since become one of the leading proponents of Jewish music worldwide.

In order to mark Boston Zamir's 30th anniversary which coincided with the 100th anniversary of the original Hazomir Chorus of Łodz, the chorale embarked on a two-week tour of Poland, the Czech Republic and Austria. Close to 50 of our members (which represents the great majority of the chorus) traveled with several significant others and a full documentary film crew. In addition to myself, two other cantors made the trip: the other assistant conductor, Cantor Louise Treitman, and Cantor Joel Caplan, who lent support to the tenor section and also played clarinet throughout the tour.

Our schedule was brutal. With formal or informal concerts almost everyday, sandwiched in between bus touring, a huge amount of walking, receptions by governmental and musical dignitaries, trips to Auschwitz, Birkenau and Terezin, the summer heat – you can imagine a bit of how grueling a trip it was. I thanked God quite literally for shabbat during that trip, the first time in Krakow and the second in Vienna, when our feverish schedule gave way to a bit of rest.

The Zamir choir-members saw ourselves simultaneously as pilgrims making the trip back to the seed of Ashkenazic Jewry, and as cultural ambassadors charged with the goal of educating those we met, Jews and

non-Jews alike. I think we succeeded in both roles. Certainly, we brought a level of musicianship that audiences were not expecting, and a repertoire which for the non-Jews at least was entirely novel. The Jews in our audiences were clearly moved by our performances, moved by the memories of the old melodies or perhaps simply by the sound of the Hebrew and Yiddish languages flowing from the lips of a younger generation of committed Jews.

Some of the concert highlights included a performance in the Krakow Isaak Synagogue, where we expected only a handful of an audience, but ended up with standing-room-only with people crowding into the alleyway behind the building just to hear some of the music. At this concert, I saw a little girl singing Hatikvah along with us, evidence that there is in fact a resurgence of Jewish life in Poland. My wife commented at the time – and I was in agreement with her sentiment – that although it was certainly heartening to see new Jews like this girl in the old Jewish places, part of her wished that these few Jews would just leave with us and never come back. This sentiment is shared by many; I am told that Poland is one of the only countries in which Chabad will, in principle, not organize (the Lubavitcher Rebbe forbade it), though there are some Lubavitch living there nonetheless.

I think one can easily see the Rebbe's point of view. Our trip to £odz and non-cosmopolitan Poland answered the existential question, "Can anti-Semitism exist in the absence of Jews?" The answer is yes, and Poland is the existence proof of that answer. Despite our official receptions, which were effusive and seemingly sincere, Poland is extremely xenophobic – over 95% of those living in Poland are currently Poles –, and Jews are particularly hated. The anti-Jewish graffiti could be seen everywhere in £odz, with Jewish stars and epithets scrawled all over them. When we asked a member of the Jewish community who received us about the graffiti and anti-Semitism, his response was "the Poles don't just hate the Jews, they hate everyone. They simply use the Jewish star and the word Jew as a general insult for everyone." I can assure you that fact didn't put any of us at ease. But we were there as a group and felt the strength in our numbers and our mission, despite the ogling our kipot and general presence engendered.

My primary reasons for making this trip were undoubtedly to help fulfill the choir's collective mission. That said, I did in fact have my own

personal reasons as well. Ultimately, I guess it boiled down to morbid curiosity. Three of my grandparents were born in Eastern Europe, two in Poland proper. All of them, thank God, got out of Eastern Europe before the war, otherwise I guess I wouldn't be here today. Although I have no doubt that my grandparents, if given the opportunity to travel back to Poland, would have summarily refused, I was still curious. I wanted to know what the place was like, the streets, the landscape, the sights, the sounds and the smells. What was that homeland like from which my personal ancestors fled, but which still left such a strong mark on their ethos? Why was it that so many stayed – indeed considered it the end result of their *golus*. Don't forget that Jews lived in Poland and parts of Eastern Europe for a millenium, from the early settlements in the 10th century. Many even considered Poland to be a holy place on some level.

To be sure, I didn't feel that way about Poland (before, during or after the trip), but I do have to admit that there was something familiar about the place and the culture. One particular incident was somewhat of a minor revelation, in fact. As I recounted in an earlier article, a couple of years ago I lost my grandmother with whom I was very close. She was from a small town in Poland called Tezchin. My grandmother was a phenomenal cook, all the Jewish favorites; I'd put her gefilte fish up against any other on the planet; it was sweet fish, because she was a *gelitzyana*. Her kugels, though, were never sweet, including her noodle kugel. My family's favorite, was her potato kugel. Whenever the family would come together at her house for a meal, she'd make her potato kugel and we'd always sneak into the kitchen and cut off a small piece of it before dinner. We did this so often that my grandmother starting making two kugels, one for dinner and one for the stovetop, for us to pick at before dinner. (Come to think of it, in that house potato kugel and veal cutlets were a *forshpeis*, which may explain my weight problem, but I digress, and there really is a point to this story.)

I am now a vegetarian, so when we were in Eastern Europe I was a little concerned about what I would eat, especially on shabbas. One shabbas dinner while everyone else was served the kosher chicken that was brought in, I was pleasantly surprised at the vegetarian alternative. It turned out to be potato kugel, in fact an almost perfect facsimile of my grandmother's. Eating that kugel was like an "aha" for me; my grandmother's cooking

wasn't Jewish, it was Polish. Well, actually it was Jewish and Polish, but that's the point; – these cultures were inextricably tied for centuries. That single gustatory experience revealed more to me than any lecture or book might have about what this part of my cultural heritage was really all about.

But again, it is impossible to talk about any of this without invoking at all times the devastation of the Shoah. And of course that was the other major reason for the trip, personally and I think collectively for Zamir. Despite learning about the Holocaust in detail since I was a child, I felt that as a Jew and especially a Jewish professional, a Jewish educator, I needed to see those atrocities with my own eyes in order that they could never be reduced to mere words on a page or pictures in a book. I needed for them to be pictures in my own mind, as gruesome as that might seem, so that I could say to my students, "I was in that place – I caught a fleeting glimpse of that horror."

The day we were at Auschwitz/Birkenau, was *Shiva Asar b'Tamuz*, the minor fast day which precedes *Tisha b'Av* by three weeks. I will never think of this day in the same way again. Fasting in that heat, walking through the quarters and torture chambers, the crematoria and the gas chambers for hours and hours, put us in a profound mood of despair and a sense of deprivation. Our six- hour tour through the camps culminated in a *mincha* service, which I led at Birkenau. I had brought along my shul's miniature Sefer Torah, and carried it throughout the trip. At Birkenau when we read the Torah at mincha, we used the stones of the Holocaust memorial as a *shtender*, because there was nowhere else to place the *sefer*. I will also never again think the same way about *Parshat Vayichal* the Torah portion we read on Public Fast Days; its relevance was almost uncanny, and the experience for me unforgettable. Later on in the service, as I chanted the paragraph of the Amidah, *"V'lamalshinim al t'hi tikvah, v'chol harish'ah k'rega toved"* I understood these words on a visceral level: "may the enemies of Your people be cut down speedily. Uproot them, smash them and cast them down, destroy them, lower them, humble them, speedily in our days." Yes I understood this very well in that place.

I must say, I also recalled this sentiment in Vienna, the following week, when *davening* on shabbas in the Seitenstettengasse Synagogue, where one hundred years before World War II, Salomon Sulzer, the Oberkantor of Vienna set the text of *Vayhi Binsoa Ha'aron* to the now famous melody

which so many congregations still sing: "Arise Lord and scatter Your foes; let those who hate You, flee from Your presence."

And in general, although our trip was not intended to be a Holocaust tour, the Shoah colored everything we saw, even the positive aspects of Eastern Europe and its remaining Jewish quarters. You see, we knew when we saw those historic sites, the Rama shul in Krakow, the Altneu Shul or the magnificent Spanish Synagogue in Prague, we knew what was yet to come in a "hindsight is always 20/20 sort of way", and that knowledge, of the Shoah and of the impending destruction of the Jewish people, never let us fully appreciate the beauty of what we were seeing.

At the same time, however, through it all there was also a shade of hope, hope in the ultimate redemption of our people. And this sentiment, I think above all others, remains with me. Probably the quintessential moment when I came to understand the impossibility and yet the fact of hope was in Terezin. As you may know, Terezin was a walled city in which Jews lived and were allowed certain freedoms at times as part of the Nazi propaganda machine. However, life in Terezin was fraught with danger, disease and the constant threat of deportation to Auschwitz, where most of the residents of Terezin ultimately perished. Terezin was also the place in which many artists and musicians were kept along with political prisoners. In Terezin, I performed a haunting musical song cycle by Pavel Haas, an extraordinarily gifted composer who was slaughtered by the Nazis while still in his twenties; earlier that day, I had seen the original manuscript of the piece in the local Terezin museum. At that moment I felt a unique connection to Haas and an intense personal grief in the face of his senseless loss.

The most unbelievable aspect of the day, though, was when we were taken to a hidden synagogue – a place that few people knew about during the war, and few have the opportunity to see even now, because it is still shrouded in secrecy all these years after the war. The synagogue was really just a small room, no bigger than a 10 by 10 cement block, which had been a storehouse for a connecting bread bakery. What was extraordinary about the room was not only that it existed at all – that Jews wanted to pray in the face of the horrors of their incarceration –, but what they had done to the room to make it a synagogue. Inside this tiny room with no windows and no ventilation, they had artfully painted scriptural verses across the walls. The words of the

texts could still be made out to a large extent.

Among the verses that they selected were: דע לפני מי אתה עומד

"Know before whom you stand," the traditional text over the *Aron haKodesh*.

Another was: ותחזינה עינינו בשובך לציון ברחמים

"May our eyes behold Your return to Zion in compassion."

But the most poignant were the lines from after the Torah service for weekdays:

אחינו כל בית ישראל, הנתונים בצרה ובשביה, העימדים בין בים ובין ביבשה, המקום ירחם עליהם, ויוציאם מצרה לרוחה, ומאפלה לאורה, ומשעוד לגאלה, השתא בעגלא ובזמן קריב, ונאמר אמן:

"Our brothers, the entire family of Israel who have been given over into distress and captivity, may God's Holy Presence have mercy upon them and remove them from distress to relief, from darkness to light, from subjugation to redemption, now speedily and soon, and let us say Amen."

Those of us who read and understood these passages on the walls of this tiny hidden room were stunned, absolutely stunned that people experiencing first hand the greatest human abomination perhaps in all recorded history, could still look upon their God with hope and yearning, and with certainty that a day would come when they would be saved from the horror. I doubt very much if I could do the same, nor do I think my feelings are unique. We ask, how a compassionate God of goodness can allow such atrocities to occur. We ask, but are given no answer.

This theodicy is of course not a new one, nor one which is unique to the Jews of the 20th century. In Parashat Nitzavim, we are foretold of God's impending wrath, his ability to punish, and we are told to remember this warning by means of a song which we are to teach to our children. And of course, we are all too aware of the possibilities lurking in the world. We cannot know what specific tragedies may befall us, however, for as it says in the same Parasha:

הנסתרת להי אלקינו והנגלת לנו ולבנינו עד עולם לעשות את כל דברי התורה הזאת

The secret things belong unto the Eternal Our God, but those things which are revealed belong unto us, and to our children forever, that we may do all the words of his law.

So that is the only answer we are given, like Job, we can never understand God's ways, but we should not doubt that his ways exist and that they in fact allow *us* to exist. Rashi reminds us of this in commenting on the beginning of this Parasha. He asks the question, "why does the parsha start with the words, 'You are standing this day, אתם ניצבים היום, and why are they in juxtaposition to the curses of the previous chapter and the ones which follow?'" The midrashic/agadic answer he tells us is "because when Israel heard these 98 curses and the earlier 49 found in Leviticus, their faces turned pale in horror and they said, 'who can possibly stand against these?' Therefore Moses began to calm them saying, 'See you are *standing* this day before the Lord!' Many times you provoked his Holy presence to anger and yet He has not made an end to you, but you still continued in His presence." Rashi continues, "This day, like the *'day'* itself endures forever, for though it becomes dark for a period it shines again."

The Jews in Terezin and indeed throughout the Nazi occupation seemed to understand this fact of our history. They were able to have the hope that the sun would shine again for them and for our people, despite the horrific darkness of their own experience. They knew that we would survive to yet sing of God's greatness. In that moment in Terezin, we proved them right. There we were, Jews, in that place of darkness; we had returned singing, forming the link that has survived in the face of all attempts at our genocide. In the end, this was the legacy we brought back to Eastern Europe and this is the legacy with which we returned.

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A New Liturgical Voice

(Review-Essay)

by Hazzan Sam Weiss

Today's Jewish musical culture abounds in the singing of liturgical texts. In services, concerts, youth-group meetings, school programs, and summer camps, congregations and audiences are singing out loud words from the siddur and the Torah, while the boundaries between worship and entertainment are becoming more fluid than ever. Whereas in the first half of the twentieth century liturgical-musical inspiration generally flowed from the synagogue into the concert hall and recording studio, today the direction is reversed. And whereas formerly the cantor directed this flow, today popular artists and their audiences frequently lead the way. To function better as *sh'lichei tzibur*, we as hazzanim need to be more in tune with the musical souls of our congregations. It behooves us, therefore, to become conversant with the trends in popular Jewish music.

Singers who join liturgical texts to song can take two approaches. One is to start with an inspirational melody or composition and fuse it to an appropriate text. In the last two centuries this approach has been best exemplified in the Ashkenazic tradition by the creativity of the Chasidim, which resulted in countless liturgical settings ranging from the solemnly introspective to the exuberantly rhythmic. A second approach is to become inspired by the meaning and cadence of a particular prayer and express this inspiration musically. Prime examples of this process are the Golden Age cantorial masterworks.

The two approaches are not mutually exclusive, nor are their differences always readily discernible in the resulting works. Rather, the contrast between a word-driven (logogenic) compositional approach and a music-driven

(melogenic) approach emerges most clearly when either pattern is taken to an extreme. In the cantorial tradition, for example, we have the spectacular improvisations of the great "*zoger*" hazzanim, where the tight connection between the text and the voice and soul of the hazzan produces moments of inspired and inspiring *davenen*. In the world of concert and synagogal liturgical songleading, by contrast, there are many times when the meaning of the text evaporates in the repetitive beat of self-absorbed trance.

This is not to say that cantors who sang extended recitatives, whether in synagogue services or in concerts, did not include any metrical tunes in their compositions. Nor is it to say that all popular singers assiduously avoid hazzanut. The great cantors well understood that incorporating rhythmic passages would not only add musical variety, but would help to draw the casual listener into the world of serious musical prayer and vocal virtuosity. (The epitome of this stylistic device is represented by the ever-popular *Sheyiboneh Beis Hamikdosh*, a classic cantorial work that can still safely be included in a concert of Jewish music geared to adult audiences.) And today's "Chasidic pop" singers occasionally include in their repertoire "cantorial fusion" numbers, in which the typical beat-driven settings of sacred text are interlaced with non-rhythmic bravura vocal passages.

To be sure, such stylistic devices have their place today in concert novelty pieces or for occasional use in worship. Generally speaking, however, contemporary Jewish music audiences lack a paradigm of beautifully performed liturgical settings wrought in today's popular musical idiom that are at once serious and inviting, artistic and accessible and, most importantly, that treat the Hebrew texts with inspired attention. This is true in the concert hall and, to a certain extent, in the synagogue as well. Fortunately, we have a recent debut CD by an American singer-songwriter, Shirona (the artist prefers to be known by her first name alone), that can serve both the hazzan and the popular songwriter as a model for creating such works.

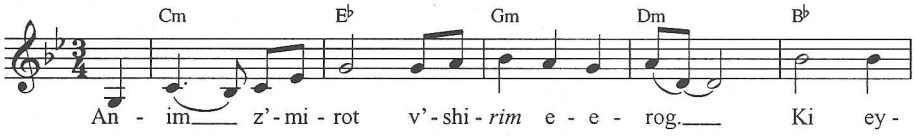
Shirona: Judaic Love Songs (self-published: www.shirona.com) contains original settings of prayer texts, biblical texts, and a meditative textual/musical improvisation on the theme of *Kol D'mama Daka*. The album's somewhat enigmatic name, "Judaic Love Songs," effectively captures both the *ahavat hashem* expressed in Shirona's selection and treatment of texts

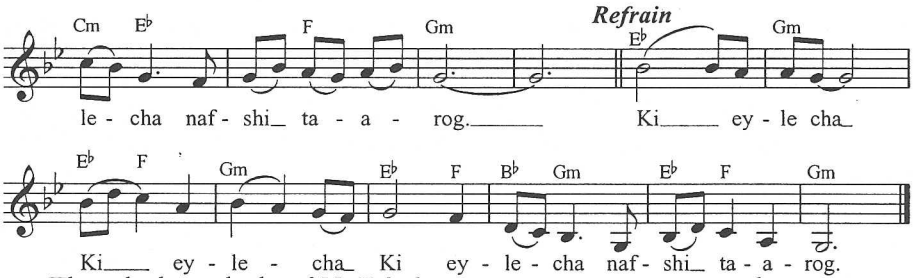
that center around God, and the sensual love conveyed in the settings of two passages from *Shir Hashirim* that may be heard as conventional love songs.

Shirona's compositions reflect the kinship with Hebrew of one who spent her formative years in Israel, as well as a strong attraction to the cadence of the liturgy. She brings to her songs the creativity, ardor, and excitement of a mature singer who only recently discovered the power and beauty of our sacred prayer texts. (All of the selections cited in this review may be auditioned at www.mp3.com/shirona.)

Judaic Love Songs is an album that enchants immediately as well as through successive listenings. A well-designed program booklet with evocative illustrations accompanies a CD with excellent sonics and high production values. The beauty of Shirona's singing is complemented by intelligent and tasteful arrangements that use a variety of acoustic and synthesized instruments. Her vocal shadings are graduated and understated, and the intimate phrasings of a folk singer combine well with the strength and polish of her trained voice. Various compositions exploit different portions of a range of over two octaves, but she uses extreme high and low notes only sparingly - and always in service of the text.

"*Ki Eylecha*" ("because my soul longs for Thee") could have served as a subtitle for the CD. It is the name of the song that is probably the "hit single" of the collection. (It is featured on the *Celebrate Shabbat* CD anthology compiled by Craig Taubman.) This setting of the first four lines of *Shir Hakavod* has an energizing quality, stemming as much from the lofty melodic contour that seems to grow organically from the poetry, as from the vocal and emotional centeredness of the performance. In a number of her songs, Shirona conveys a sense of yearning by singing sequentially, three times, the same word or two in a refrain. In the case of *Ki Eylecha*, this device is particularly effective, as the refrain blossoms both textually and motivically out of its original statement within the first verse:



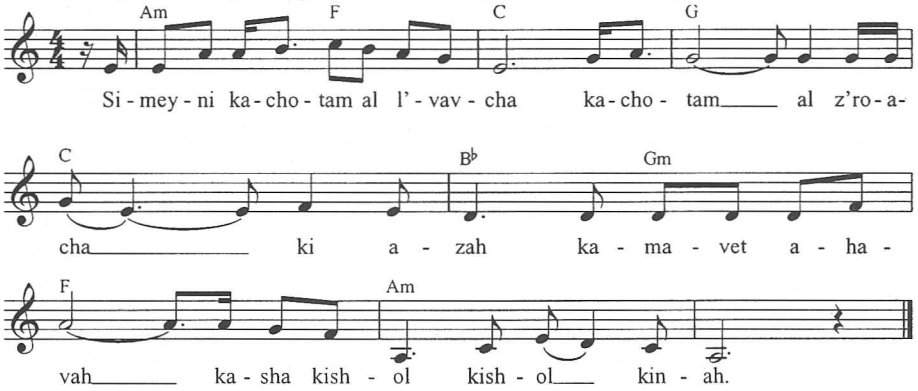


The whole melody of *Ki Eylecha* is ingratiating – even infectious – yet it is not predictable or formulaic, nor can it be easily sung by the average listener. Despite its contemporary sound, it is not based on chord progressions, nor are its rhythms born from the strumming of a guitar. It almost seems as if the text and the melody, as equal partners, might both have emerged from the same hand. This contrasts with the impression left by too many contemporary musical treatments of our liturgy: that of antiquated lyrics dressed up in modern clothes.

A liturgical sensibility plays a role in the sequencing of *Judaic Love Songs*, from *Yigdal* to *Eyn Keyloheynu*. The song at the beginning of the CD is, appropriately enough, *B'reyshit*, a musical interpretation of the first five verses of the Torah. As if to emphasize that her main focus in this text is on God, rather than on the story of creation, the composer makes a refrain of the words *v'ruach elohim m'rachefet al p'ney hamayim*. This contemporary-sounding composition manages to be metrical, quasi-strophic, and very melodic, yet it has a strong Jewish ring and is strikingly logogenic. From the rising and falling figure on *et hashamayim v'et ha'aretz* and the luminous *vay'hi or*, to the New Age instrumental effects, this is a very rich piece. This richness, however, calls attention to a shortcoming that can be felt in a few other selections as well. The listener's expectation that the interesting musical ideas will turn into a more developed arrangement or a more substantial composition is not met, and some of the most interesting songs seem to end too soon.

Al Mishkavi Baleylot and *Simeyni Kachotam Al L'vavcha* are two songs based on *Shir Hashirim (3:1-4 and 8:6-7)*. The former is the only song that Shirona sets to music that is not her own. The juxtaposition of the two songs highlights the distinctive attributes of Shirona's original settings. Although *Al Mishkavi* is effective, exciting, and sung with conviction, its melody and rhythm

have a somewhat static quality. The creative melodic and rhythmic turns in *Simeyni*, by contrast, bring the text to life, as in this excerpt:



Shirona varies somewhat the iterations of the above melody throughout the song, reserving the lowest note on the entire disc for the word *sh'ol.*

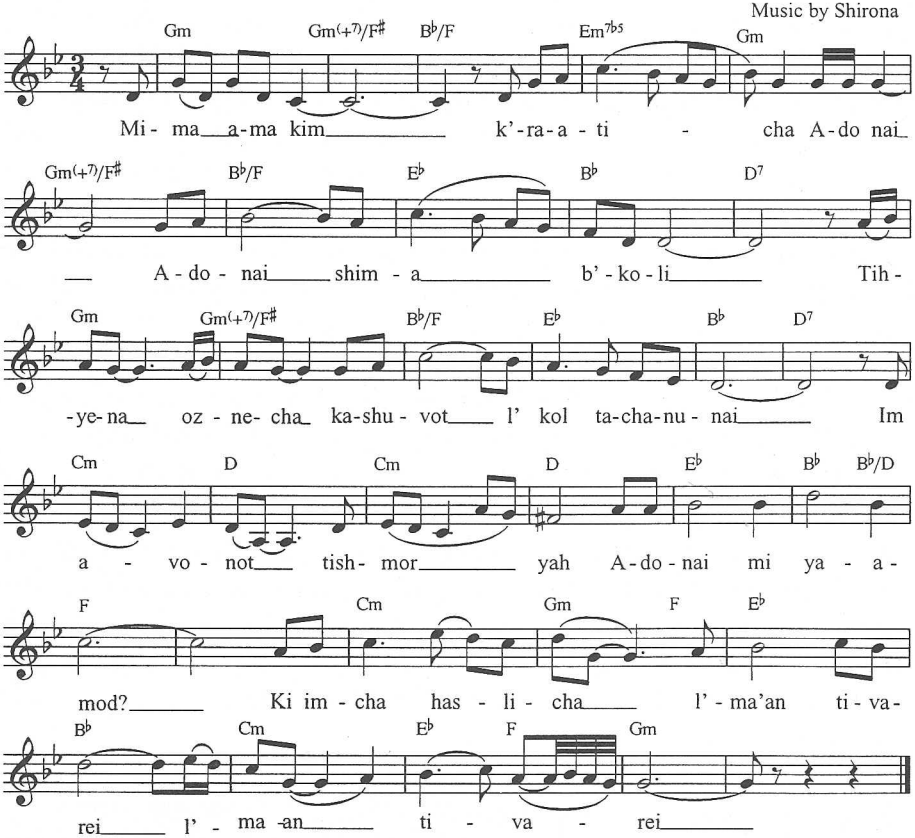
The "heart" of *Judaic Love Songs* consists of the three songs *Modim*, *Mima'amakim*, and *Ana B'cho'ach*. In varying degrees, all three may be considered "crossover cantorial" settings, with the last piece falling squarely into the category of logogenic chant. *Ana B'cho'ach*, the shortest selection on the CD, is essentially a condensed outline of a well-constructed hazzanic recitative without the typical melismas, repetitions, and other embellishments. Appropriately, the palette of vocal colors Shirona uses in this brief piece differs somewhat from the one used in her other songs. From its opening phrase (which echoes the beginning of the famous *Eylu D'varim* recorded by Mordechai Hershman) to its climactic conclusion, the artist sets and sings this kabbalistic prayer with great musicality and vocal subtlety, attending to the meaning of every single word.

Within this group, *Modim* is on the other end of the rhythmic spectrum. Despite its steady gentle beat, this song is also marked by an inescapable cantorial feel. Its typical *Ahava Raba* harmonic progressions, the soaring arc of the melody, the figures that contain consecutive notes on the same pitch, as well as the repetitions of a word or phrase are all characteristic of the hazzan's style.

The musical nature of *Mima'amakim*, a setting of the first half of Psalm 130, lies in between those of the other two numbers. A simple metrical piano accompaniment supports – and occasionally opposes – an achingly

Mima'amakim

Music by Shirona



beautiful song that wants to break through the bounds set by the barlines.

The impassioned *kavanah* of a *ba'al t'fillah* is suggested in this timeless composition. An extended hummed passage intensifies the feeling of interiority and profundity produced by both the psalm and the melody. The suspended final chord in the accompaniment, moreover, serves to prolong this introspective mood even after the song has ended.

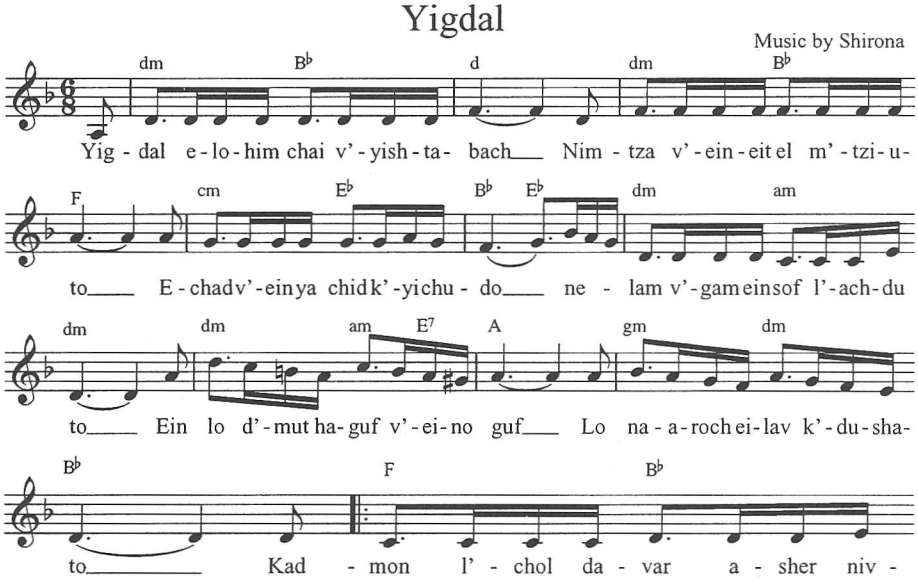
Four songs that invite group singing round out the liturgical settings on this recording. *Eyn Keyloheynu* is a jaunty Chasidic-style melody that, though easily learned and remembered, is not lacking in musical interest. It is a welcome addition to the congregational singing repertoire.

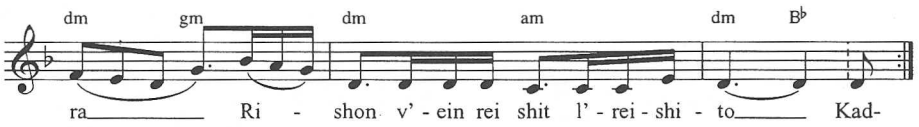
The words of Isaiah 61:10, *sos asis ba'adonai tageyl nafshi beylohai* (included

in the alternative conclusion to the Musaf Amidah in the new Siddur Sim Shalom), are set in a lively two-part round with a mild Scottish flavor. As in *Eyn Keyloheynu*, the arrangement of *Sos Asis* features a small children's choir, but with a charming twist. Besides singing the tune, the children frame the song with a few seconds of effervescent giggles. A wailing alto saxophone solo in the break, along with a whistling rendition towards the end, complete this engaging musical depiction of "rejoicing in God."

A more serious tone is set by *Ashrey* – one far from the associations we have with the familiar responsive sing-song. Shirona sings the entire psalm to a reverential melody that repeats every four lines. While very accessible, the subtle melody is not really suitable for typical congregational use. An amateur adult choir, however, would probably get great satisfaction from singing it, especially if it incorporated the countermelody heard on the recording.

Yigdal demonstrates Shirona's compositional talent in an expressive melody that a congregation not only can learn to sing, but would find inspiring. It is built on four-line phrases, and its uplifting effect in a group setting is strongest when it is sung in unison rather than responsively. (For congregational use, skipping the repeat of each fourth line would work best.) The prayerful mood created by this *Yigdal* is reminiscent of the *d'veykut* evoked by some of the classic *nigunim* of the Chasidim.





Uppermost among the concerns we have as hazzanim is the question of how our congregants relate to the words of the liturgy. Do they relate? Can they relate? What kind of singing can reach them, help them to *pray* the words, and also give voice to the sublime beauty of our precious texts? This is by no means a new concern, and different generations of leaders and worshippers have tried as best they could to meet the challenge.

In the last half-century American congregations have responded to liturgical singing based on Yeshiva songs, popular Israeli songs, and the songs and wordless melodies of Shlomo Carlebach – among other styles. These settings consisting of fixed melodies grafted onto texts in the siddur counterbalanced other time-honored forms of musical expression in the synagogue, like *davenen*, *hazzanut*, and *nusach*. Unfortunately, American Jews of the current generation often need to be enticed to enter a synagogue, and their Hebrew literacy can range from low to nil. Connection to *nusach* is disappearing, and elaborate artistic expression in a service is all too often unappreciated. The popular liturgical settings that are drawn into this synagogal vacuum - melogenic to the extreme - have tended to be trite, unrooted, and mismatched to the age-old texts.

The classical cantorial idiom that moves hazzanim so profoundly all too often does not speak to today's congregants, yet to many of us the leading of mindless hand-clapping and repetition of words and ditties feels fraudulent. In this disheartening context, the new liturgical voice heard on Shirona's *Judaic Love Songs* can be a ray of inspiration that points to a way of drawing our worshippers closer to our *t'fillot* and *piyutim*.

Sam Weiss is a recitalist, lecturer, and Jewish music consultant with expertise in the fields of liturgical, Yiddish, and Chasidic song. He is the cantor of The Jewish Community Center of Paramus, NJ, and is on the faculty of the Academy for Jewish Religion in New York City.

The Cantor at the Window, Looking In

(Review-Essay)

by Hazzan Neil Blumofe

You will surely not find it strange that this subject, so profound and difficult, should bear various interpretations, for it will not impair the face of the argument with which we are here concerned.

Moses Maimonides

Soon after I decided to enroll in the JTS cantorial school, a cantor, who is a friend of mine, phoned me and asked me why I wanted to devote five years of my life learning about something esoteric, irrelevant and at best, academic. "The cantorial arts and *nusakh*,' he explained, 'are a fiction. Take some ear training and music classes – and go get a job – you don't need to go to school to be a cantor." Now a few years after completing my five-year program, I can see his perspective somewhat more clearly. The definition of "*nusakh*" was not resolved in school, and in leading a synagogue community as *sheliach tsibbur*, I still struggle to maintain a proper balance in articulating an applied voice of *nusakh*. Moreover, it is not only every cantor who tries to pinpoint just exactly what *nusakh* is and how best to apply its dictates to his or her community. Most rabbis have a musical vision and a stake in the sound of the service, and no doubt exert significant influence on the application of *nusakh* in the synagogue. Congregants themselves are a critical piece of the puzzle as well, committed as they are to specific *minhagim* and melodies within their communities, and rarely sheepish in expressing their opinions about prayer melodies even without any formal knowledge of *nusach*.

In cantorial school, I existed in many worlds as I studied the *nusakhim* extant in prewar Europe. I entered the musical debates between Scheuermann and Ogutsch in Frankfort-am-Main, got myself a Sulzer haircut, and fashioned my work in the tradition of Baer, Friedmann, Heller, Wodak and Alter. I sang with Lewandowski and Kirschner and later, Zilberts, Janowski, Helfman and still later, Issacson, Steinberg, Friedman and Cohen. I was a timeless citizen leaping from sacred Shabbat afternoons to a Yom Kippur Katan morning. In the music library I would ardently listen to the luminaries of the Golden Age of Hazzanut and to their successors, transcribing tuneful passages to add to my growing musical lexicon. In the field however, I learned that the Golden Age had long passed on to Silver and then very quickly, to Bronze.

Of course, there is rarely an "ur-nusach" presented in comparative study and many therefore question the authenticity of any school. As a result, the totality of worship, music and identity – the *nusakh* determinants - are often left still seeking a voice as piecemeal commissions on the one hand or prestigious orchestrations on the other meet indifferent audiences. Ultimately, the question remains: What is *Nusakh America*? How as sacred musicians do we develop our understanding of *nusakh* and transcribe our own music manuals for future generations, noting both our memory of history and our contemporary sensibilities? Beyond a nice composition, who will transmit our services as they are sung? Rather than reinvent or reimagine our tradition, who is a living presence in the synagogue, bridging past and present? After Davidson and Mendelson, who will follow?

Rabbi Dr. Jeffrey Summit, with advance praise from Elie Wiesel, Rabbi Lawrence Kushner, Rabbi Lawrence Hoffman and Dr. Kay Kaufman Shelemay, has presented an admirable study of the Jewish music scene in the metropolitan Boston area. His book, *The Lord's Song in a Strange Land: Music and Identity in Contemporary Jewish Worship*, is the first volume in Oxford University Press's American Musicspheres series, edited by Dr. Mark Slobin, professor of music at Wesleyan University. Summit's book is the recipient of the 2000 Musher Publication Prize by the National Foundation for Jewish Culture and is touted as the first book-length cross-denominational study of music and prayer in modern Jewish worship. The book is a reportage of five Jewish centers of music and worship: a Reform congregation, Temple Israel, led by Rabbis Bernard Mehlman, Elaine Zecher and

Cantor Roy Einhorn; a Boston havurah, B'nai Or, founded and led by Lev Friedman; the student-led Conservative service of the Tufts Hillel, where Rabbi Summit himself facilitates; an orthodox synagogue, Shaarei Tefillah, represented by its members and most prominently by Dr. Joshua Jacobson; and the Bostoner Hasidim, led by the Bostoner Rebbe (Grand Rabbi Levi Yitzchak Horowitz) and his son, Rav Naftali Horowitz.

The book includes a CD of field recordings, collected as aural evidence, along with the many transcribed examples found throughout Summit's research. There are three main topics that serve as starting points for discussion in Summit's analysis. In the first part of the book, Summit's focus is on Friday evening worship, specifically the hymn, Lekha Dodi. The next part of the book addresses the term *nusakh* which Summit defines as "traditional chant...an insider's concept which is used in many different ways by worshippers in the construction of their identity." The last part of Summit's study is his exploration of how "Jewish worshippers choose melodies in prayer with regard to larger American supercultural themes, attitudes and folkways as they inform an American's search for cultural authority and spiritual meaning."

In his discussions of Lekha Dodi and in his survey of *nusakh*, Summit systematically makes the rounds of his five chosen communities. His scholarship is framed by a sociological discussion of the greater Boston Jewish community, and by a brief history of Jewish denominations and the larger religious and ritual landscape of worship as they relate to the quest for Self in American culture. In this way, Summit places his case study in a broader perspective.

The questions that are asked in *The Lord's Song in a Strange Land*, concern the historical validity and authority of musical settings within the synagogue. Summit claims that musical settings function as a basic, defining component of cultural and religious identity and affiliation. Within the framework of music choice, Summit pursues the larger question of why people do what they do in their quests for identity; what Summit calls, "spiritual consumerism." His methods of research are systematic, well thought out, and a valuable addition to our sociological understanding of Judaism, a study akin to the works of S. Zipperstein (*The Jews of Odessa: A Cultural History*); I. Cohen (*Vilna: Jewish Communities Series*); or R. Wistrich (*The Jews of Vienna in the Age of Franz Joseph*).

What Summit's book does not do, however, is deliver information about the importance of the historical study of *nusakh*, at least as is undertaken in traditional cantorial education. This lack is underscored by Summit's choice of communities for study. His sources were chosen for personal reasons as related in the introduction, namely his connections to the five communities. The appropriateness of these communities might therefore be challenged. He did not choose a single community because it possessed a cantor or music professional with a deep knowledge of the development and/or relevance of *nusakh* (although in the case of Temple Israel, its *sheliach tsibur* is an invested cantor). And yet, the concept of *nusach* is critical to his discussion.

Chapter 3, entitled, "The Meaning of Nusach," begins with the concept of *nusakh*, "a simple, recognizable melody that a community accepts as correct for particular prayers in specific services." Relying on the research of E. Schleifer and M. Kligman, Summit defines *nusakh* as not only a formulaic and musical corpus of melodic patterns, but relying, too, on the input of *kavanah*, the sincerity of the *sheliakh tsibur*. "The dialogue between prayer leader and congregation takes place in the realm of *nusakh*." *Nusakh* then, becomes definable and somehow, not definable – both a hard science of musical analysis and a loose association of feelings and mood.

A clear shortcoming of his research ironically is that *nusakh*, as it has come to us in our Ashkenazic traditions and sources, is not adequately represented. To not devote research to the development and variant sources of the greater Friday night service (for Lekha Dodi is not part of this definition of *nusakh*, qualifying as a hymn with no set melody) may not have been the author's intention. But this failing leaves the professional cantor in a quandary, and it is this quandary that Summit's errors of omission ironically underscore most clearly. Cantors desire respect for our craft, but on some level we don't know exactly what our craft is. Despite the positive evolution of cantor as educator, prayer leader, pastoral presence, community leader and music professional, many in our profession are not adequately trained in the range or the historicity of *nusakh* presentation. Frankly, among those in the cantorate, the relevance for this knowledge is itself unclear – for the direct advantage of knowing our *nusakh* roots and sources does not immediately translate into popular benefits among members of our congregations.

And yet, beaconing the prayer services with patient example and trust, cantors have the opportunity to speak as we sing. Efforts to impress the vibrancy and sophistication of *nusakh*, the underpinning of our craft, into our song settings, musical productions and improvisations allow our message to flow with legitimacy, wit, candor and relevant associations. Consequently, cantors surely must not be taken from the definition of Jewish music and identity. As robust and well-researched as Summit's book is, his relativity of vision and comparative relevance seems a luxury for those whose very job is music professional or *sheliakh tsibur*.

That a respected academician and rabbi would choose his research based on personal association and convenience rather than on a more comprehensive study of what comprises musical authenticity in Jewish worship underscores the problem of identity for those charged with leading the musical services that his research claims to address. Are Josh Jacobson and the Bostoner Rebbe our only authorities in this regard? Is Boston, teeming with Jewish life and worship options, unable to field a cantor to speak about the depth and breadth of Jewish music? Is there no one at Hebrew College or at the universities who have a practical knowledge of the relevance of *nusakh* in the synagogue service – what our prayers mean and why and how we sing them the way we do? This seems unlikely, but it is this very lack that leaves the reader of Summit's work dissatisfied or at best short-changed.

And yet at the same time, Summit's book caused me to ask some provocative questions: Does Craig Taubman have the final say? Is *nusakh* a generational artifact to be appropriated by ethnomusicological study and consumed by its application and difficulty of definition? Will the word be rendered meaningless by its existential invisibility; a cagey character in a border town? For the insight that his book offers, we must congratulate Rabbi Summit and thank him for pointing out what should have already been clear – as cantors, we can either matter or not matter. Our music and training can either uplift or obfuscate. We can either help to define Jewish music on our terms hoping to reach and affect our communities, or we can chase after those whose music is deemed more "contemporary" or "relevant."

We must also remember that the great 19th century masters of whom many of us are so fond were essentially responding to the same set of

questions in their attempts to preserve and adapt received traditions to fit progressive tastes. Jerome Kopmar, Stephen Richards, Charles Davidson and Samuel Adler are representatives who help to guide this legacy in our time. In *The Lord's Song in a Strange Land*, the pluralistic pursuit of ownership of prayer takes precedence over *nusakh* or authoritative leadership. Summit challenges the cantor with his findings – the prayer experience is happening, at least in Boston, and the world of worshippers and researchers may be doing fine without us. The cantor runs the risk in this environment of being gazed upon as Other; with *nusakh* by definition, an insider's and elitist's art.

Solutions to these dilemmas may not be found in the pages of Summit's book, but clues for further searching might be found in the pages of another recent book, *Rise and Be Seated: The Ups and Downs of Jewish Worship*, by Hazzan Dr. Joseph Levine. Levine writes, "in order to help ensure Jewish continuity on this continent, we had best retain enough of the received liturgy along with its normative modes of performance so that tomorrow's worshipers may inherit something sufficiently viable with which to experiment on their own."

Tendering a currency of comprehensive *nusakh* may stimulate a diminishing margin of return in our communities. Sobered by the drum of Summit's exigent conclusions, we still struggle with aspects of our identity as we negotiate a balance of competitive forces in our practice. As we continue to question our normative modes of performance with spiritual thirst and musical expression, this dilemma of identity looms even larger as Summit maps musical choices. Assessing our community's threshold in articulating prayer, we are compelled to maintain both our liturgical words and the doxology of revealed expression. In this journey the words of A.J. Heschel leap to mind: "in the radiance of prayer we behold the worth of our efforts."

Neil Blumofe serves Congregation Agudas Achim in Austin, Texas. He is Associate Editor of the Journal of Synagogue Music and is interested in *nusakh* and its theological importance. He may be reached at hazzan@caa-austin.org.

Staff Review:

101 Nigunin: Hebrew Songs in Chasidic Style

Mea Shearim: 100 Hebrew Songs in Chasidic Style

by Aaron Blumenfeld
2887 Tulare Avenue, Richmond, CA 94804.
Published by the Composer.

As their name implies, these two manuscripts are collections of songs written in the style of Hassidic nigunim. The composer Aaron Blumenfeld holds a M.A. in composition and has written a number of large-scale pieces for orchestra, a one-act opera, an oratoria for soprano and orchestra, and many songs including a cycle for baritone and piano based on the poems of Shlomo Ibn Gabirol. Judaically, Blumenfeld is Yeshiva-educated and the son of a rabbi and scholar of Hasidism. Given this background, his publication of two collections of Hasidic songs is perhaps not surprising. Unfortunately, not much else about these songs is all that surprising either. That is, the melodies are fairly predictable, moving in ascending or descending step around key harmonic tones. The intervalic interplay, when present, also constitutes fairly predictable melodic patterns.

On the positive side, the tunes are certainly singable and set the texts (which are predominantly biblical and liturgical) fairly naturally without forcing the meter. The composer is clearly well-versed in the modes of Nusach Ashkenaz, and despite the pervasiveness of *Ahavah Rabbah* and *Magen Avot* throughout the settings, there is not a great deal of melodic

repetition (an impressive feat given the sheer number of songs present in the collection).

The melodies are presented with guitar chords throughout; however, no piano accompaniment is offered, which in certain cases was unfortunate given that some of these melodies could serve as brief concert pieces if an interesting accompaniment had been provided. The collection of Nigunim (but not the Mea Shearim collection) is organized according to category (e.g., Sabbath Z'mirot, Melave Malka, Festivals), and so is fairly user-friendly.

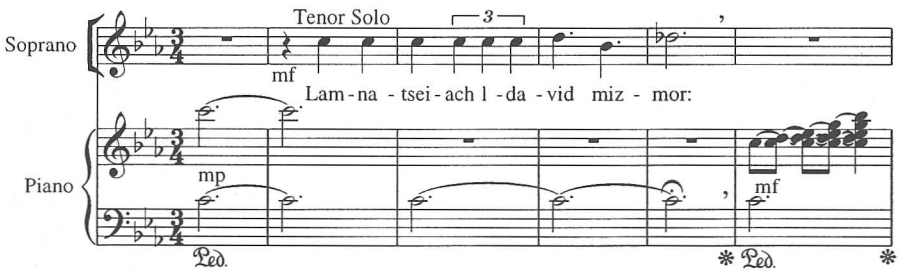
As indicated above, currently these collections are published and distributed by the composer who resides in California. However, he has written that the collections are slated to be typeset (they are handwritten currently) and distributed by Tara Publications in the near future, along with accompanying cassette recording. (Home-produced cassettes accompany the current editions, which are $10.00 each with the tape.)

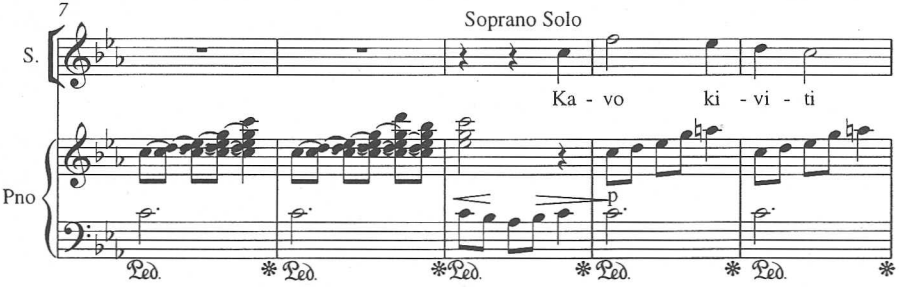
In short, these songs are accessible and easy on the ear. They should be of interest to general Jewish music lovers, especially those who enjoy Hassidic nigunim. However, given Blumenfeld's background and prior compositional successes, one would have hoped for a few more interesting musical ideas in these settings.

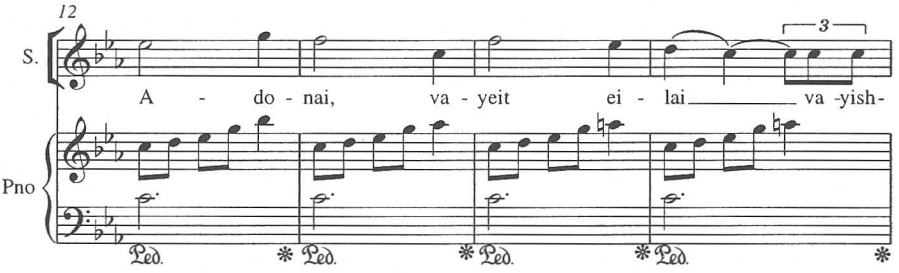
Psalm 40

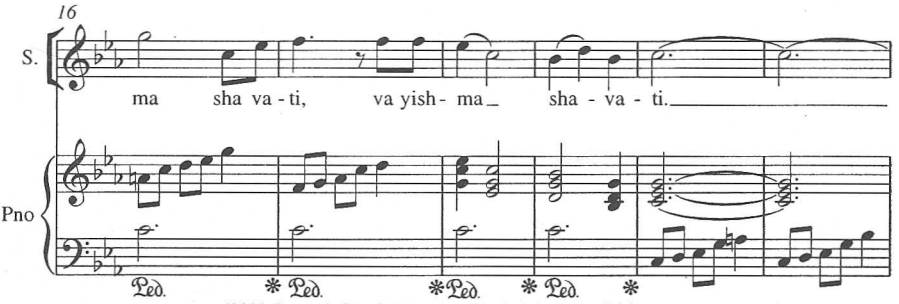
Kavo Kiviti Adonai
I Have Hoped Continually for Adonai

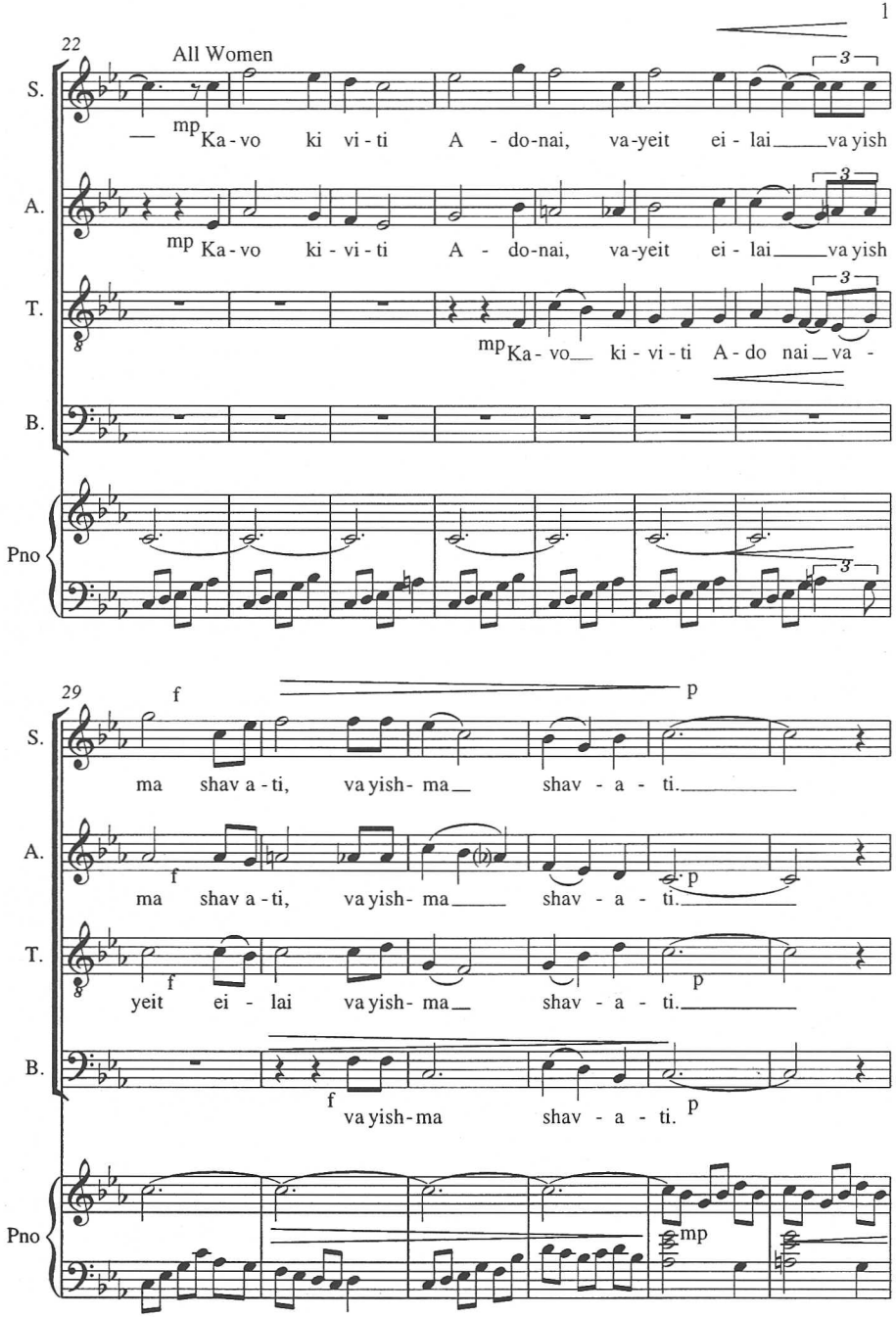
Cantor Richard M. Berlin

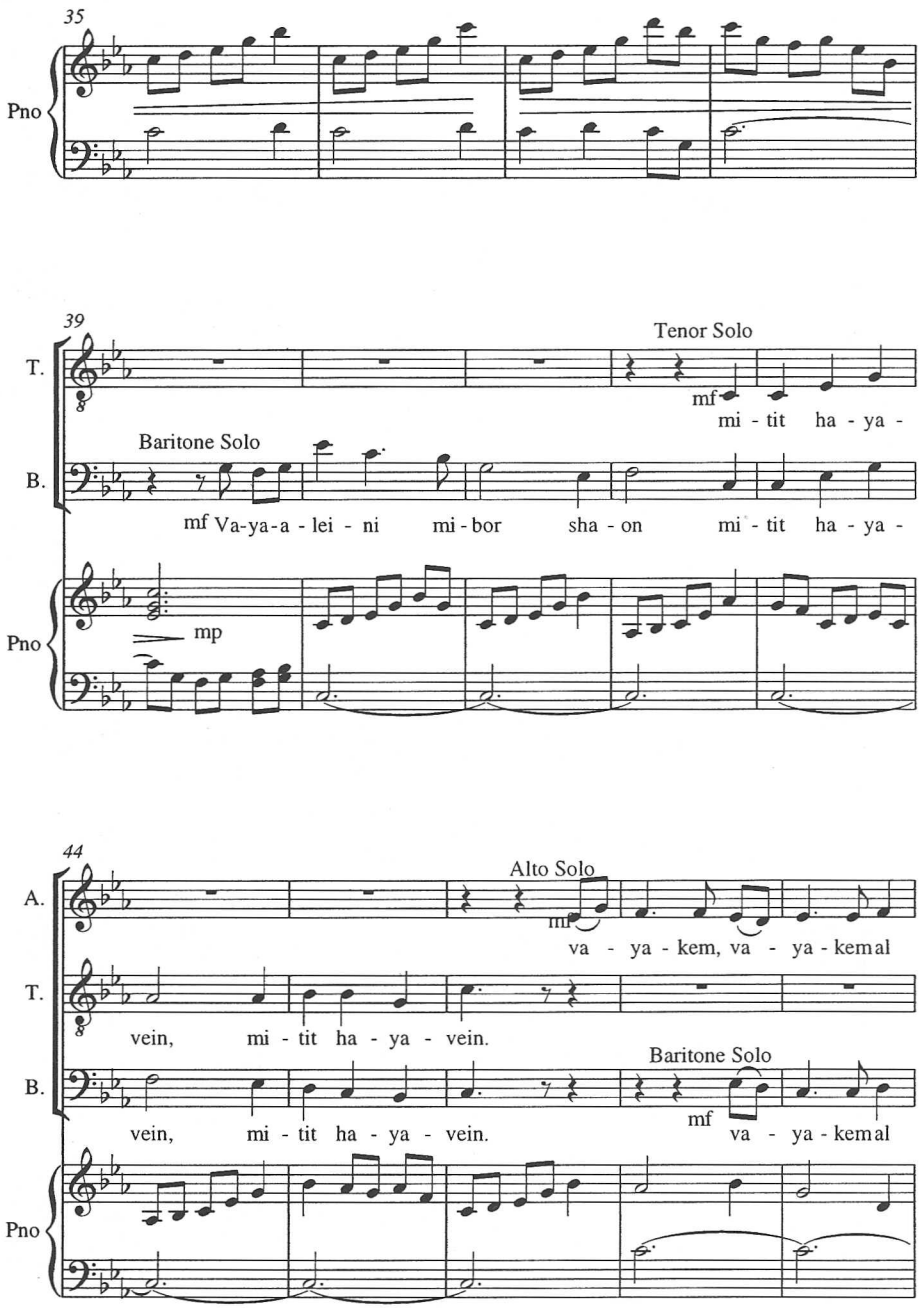


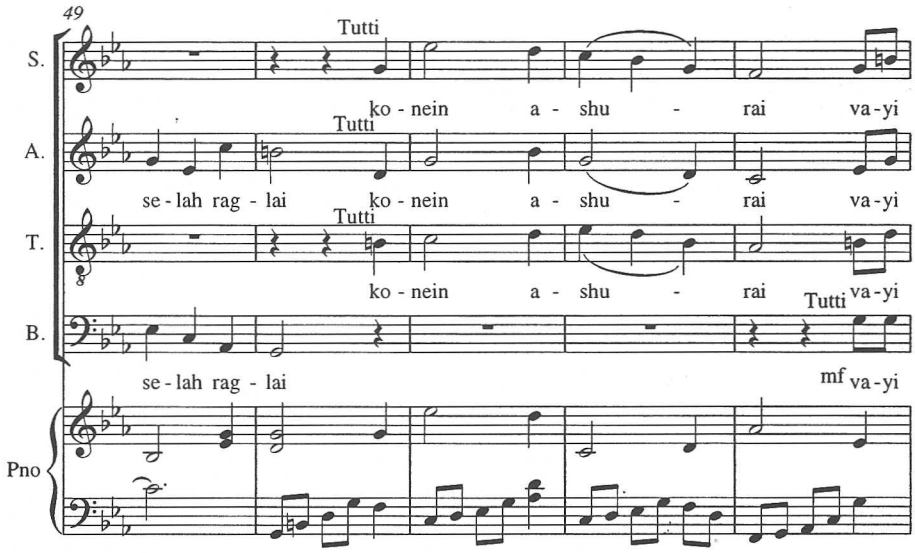


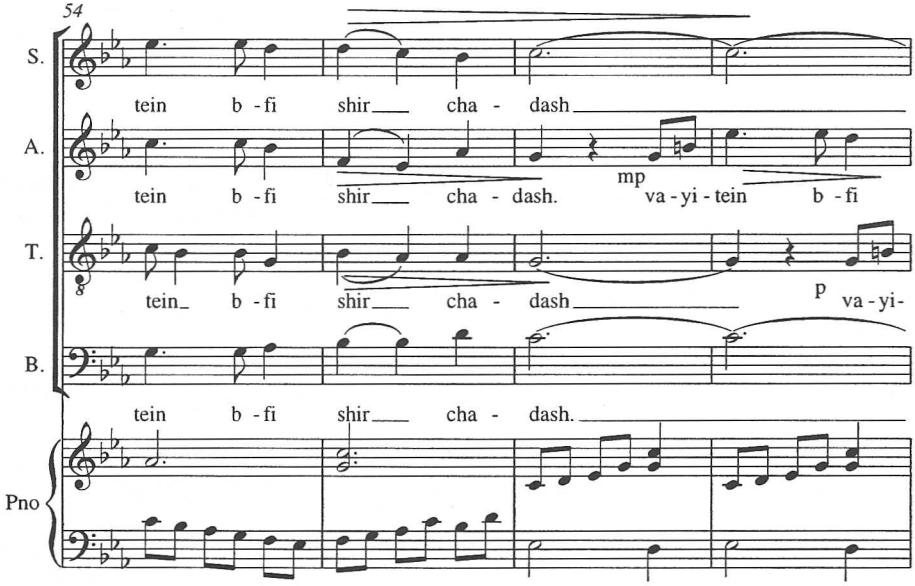


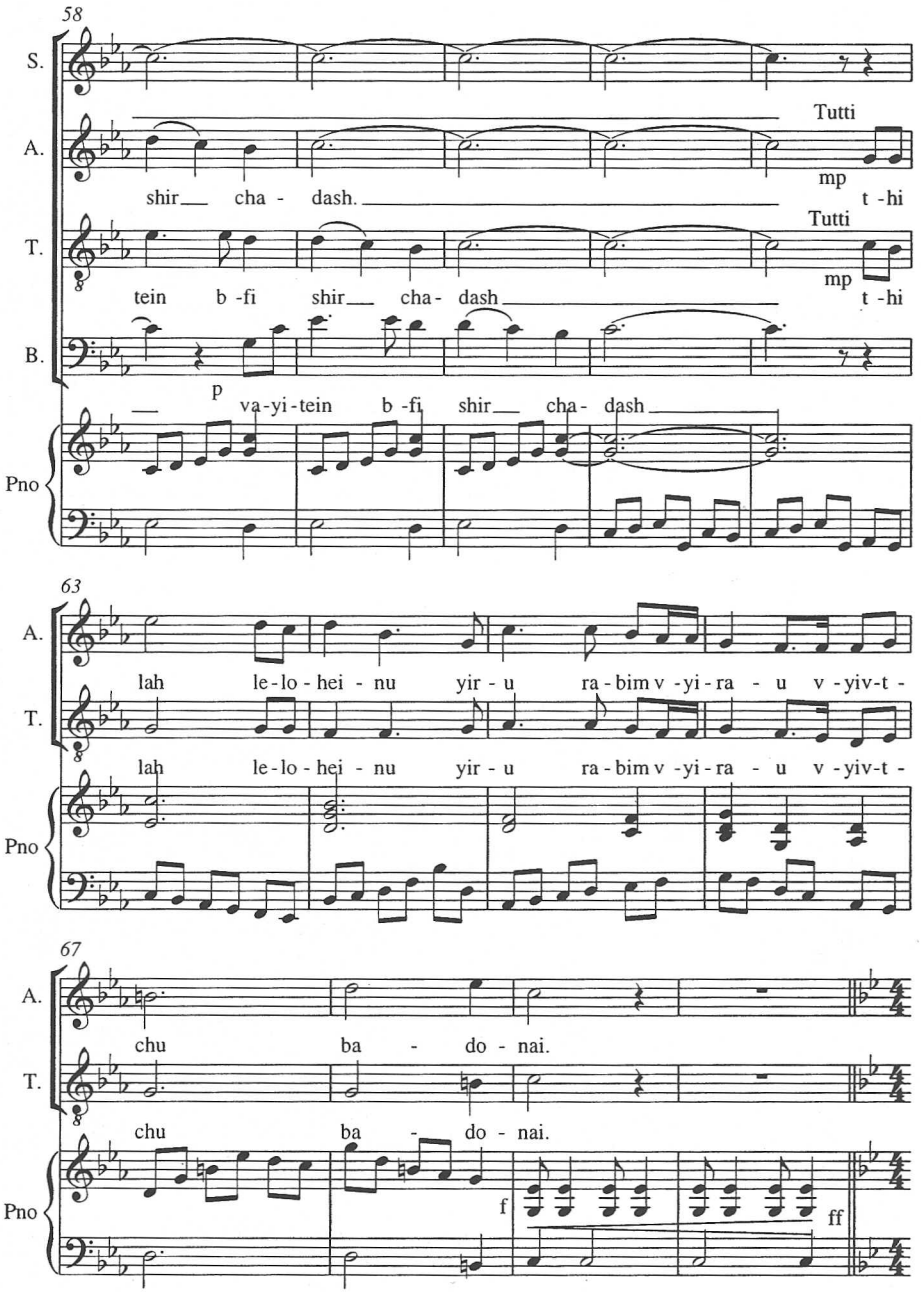


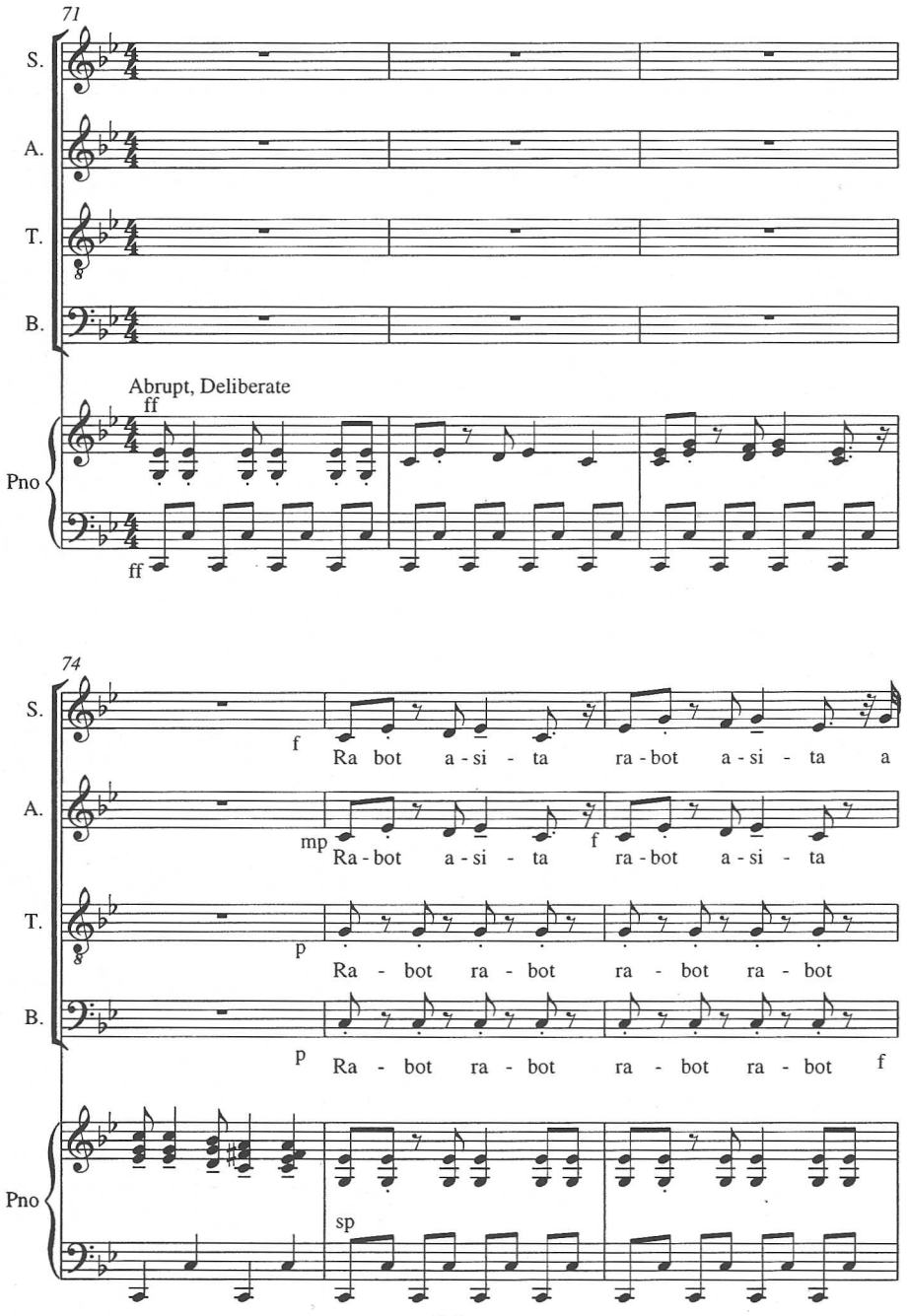

22
All Women
S.
mp Ka - vo ki vi - ti A - do-nai, va-yeit ei - lai va yish
A.
mp Ka - vo ki - vi - ti A - do-nai, va-yeit ei - lai va yish
T.
mp Ka - vo ki - vi - ti A - do nai va -
B.
Pno
29
f
p
S.
ma shav a - ti, va yish- ma shav - a - ti.
A.
f
ma shav a - ti, va yish- ma shav - a - ti.
p
T.
f
yeit ei - lai va yish- ma shav - a - ti.
p
B.
f
va yish-ma shav - a - ti.
p
Pno
mp

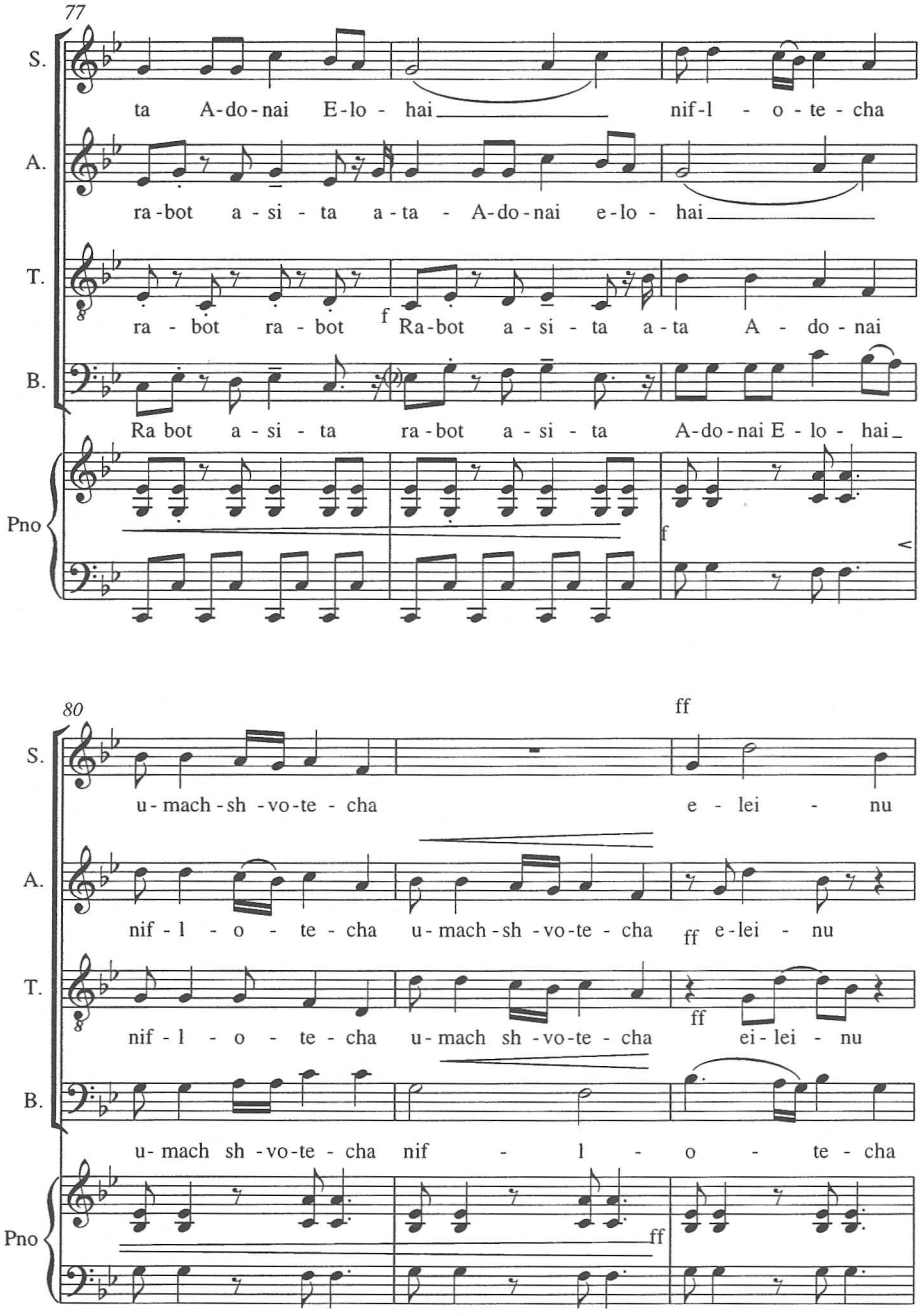

35
Pno
39
T.
Tenor Solo
mf
mi - tit ha - ya -
B.
Baritone Solo
mf Va-ya-a - lei - ni mi - bor sha - on mi - tit ha - ya -
Pno
mp
44
A.
Alto Solo
mf
va - ya - kem, va - ya - kem al
T.
vein, mi - tit ha - ya - vein.
B.
Baritone Solo
vein, mi - tit ha - ya - vein.
mf
va - ya - kem al
Pno

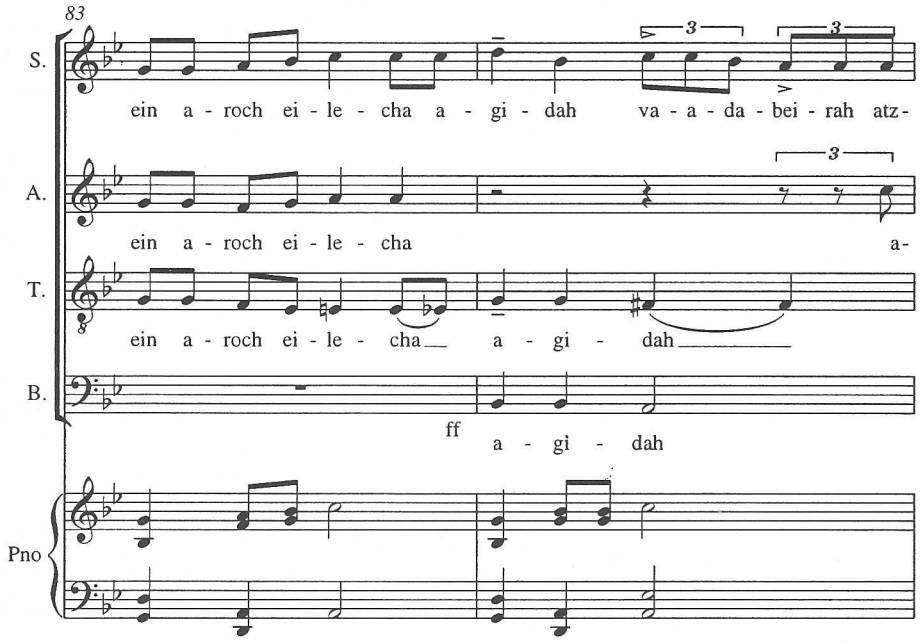

49
Tutti
S.
ko - nein a - shu - rai va - yi
Tutti
A.
se - lah rag - lai ko - nein a - shu - rai va - yi
Tutti
T.
ko - nein a - shu - rai
Tutti
va - yi
B.
se - lah rag - lai
mf
va - yi
Pno

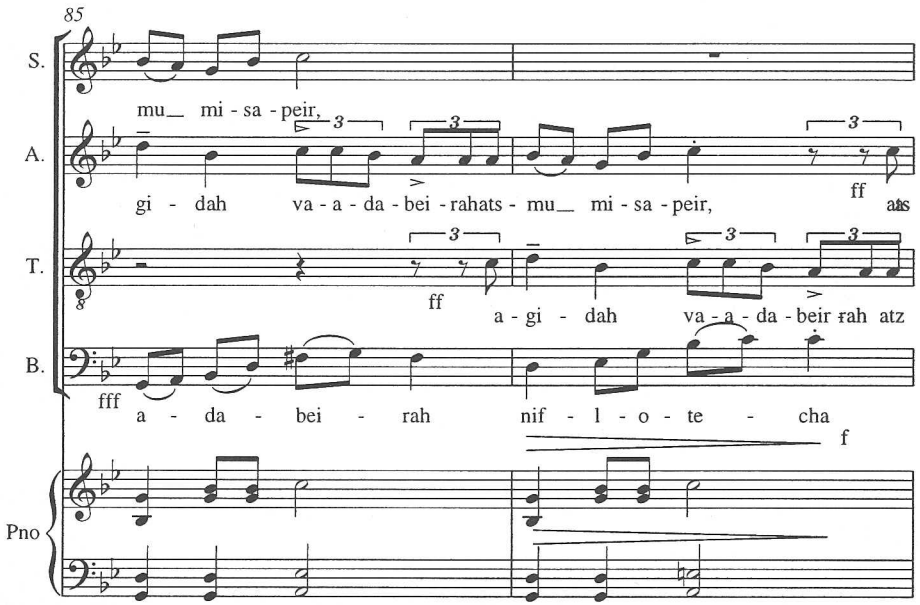

54
S.
tein b - fi shir cha - dash
A.
tein b - fi shir cha - dash.
mp
va - yi - tein b - fi
T.
tein b - fi shir cha - dash
p
va - yi -
B.
tein b - fi shir cha - dash.
Pno

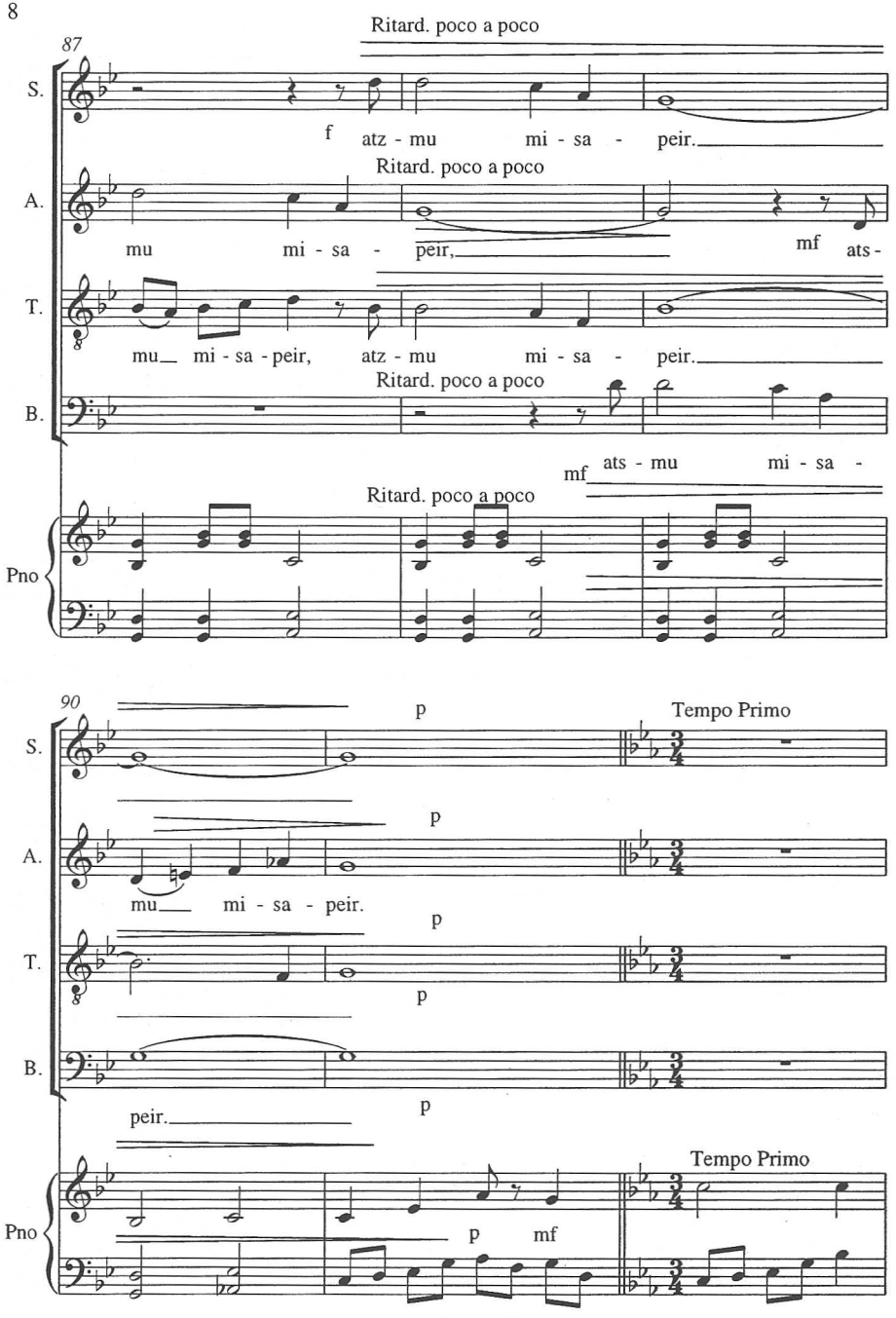

58
S.
A.
T.
B.
Pno
Tutti
mp
shir cha - dash.
t -hi
Tutti
mp
tein b -fi shir cha - dash
t -hi
p
va-yi-tein b -fi shir cha - dash
63
A.
T.
Pno
lah le-lo-hei - nu yir - u ra-bim v -yi-ra - u v -yiv-t -
lah le-lo-hei - nu yir - u ra-bim v -yi-ra - u v -yiv-t -
67
A.
T.
Pno
chu ba - do - nai.
chu ba - do - nai.
f
ff

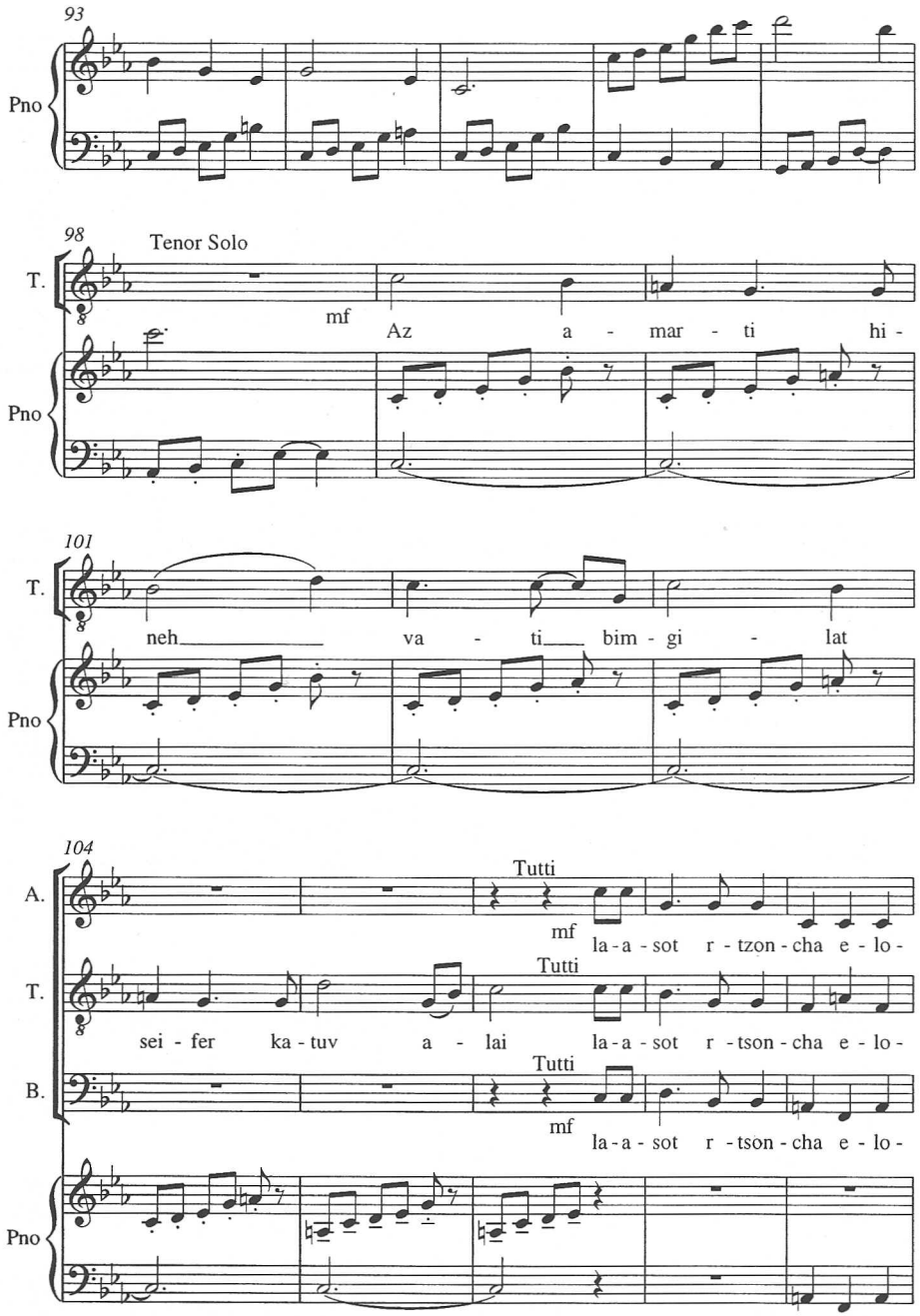

71
S.
A.
T.
B.
Abrupt, Deliberate
ff
Pno
ff
74
S.
f
Ra bot a - si - ta ra - bot a - si - ta a
A.
mp
Ra - bot a - si - ta
f
ra - bot a - si - ta
T.
p
Ra - bot ra - bot ra - bot ra - bot
B.
p
Ra - bot ra - bot ra - bot ra - bot f
Pno
sp

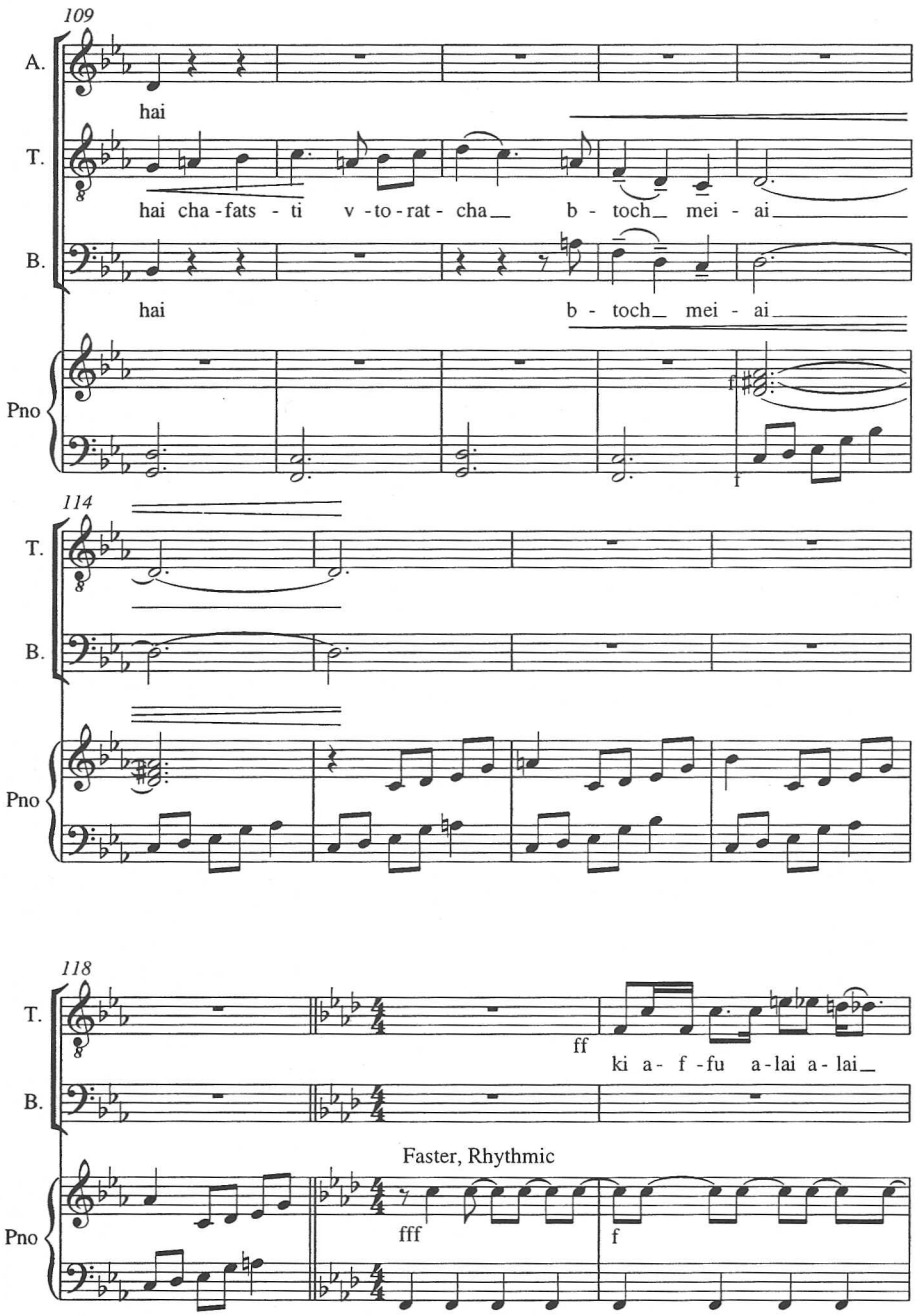

77
S.
ta A-do-nai E-lo - hai nif-l - o - te - cha
A.
ra-bot a - si - ta a-ta - A-do-nai e-lo - hai
T.
ra - bot ra - bot f Ra-bot a - si - ta a-ta A - do - nai
B.
Ra bot a - si - ta ra-bot a - si - ta A-do-nai E - lo - hai
Pno
f
80
ff
S.
u-mach-sh-vo-te-cha e - lei - nu
A.
nif - l - o - te - cha u-mach-sh-vo-te-cha ff e-lei - nu
T.
nif - l - o - te - cha u-mach sh-vo-te-cha ff ei-lei - nu
B.
u-mach sh-vo-te-cha nif - l - o - te - cha
Pno
ff

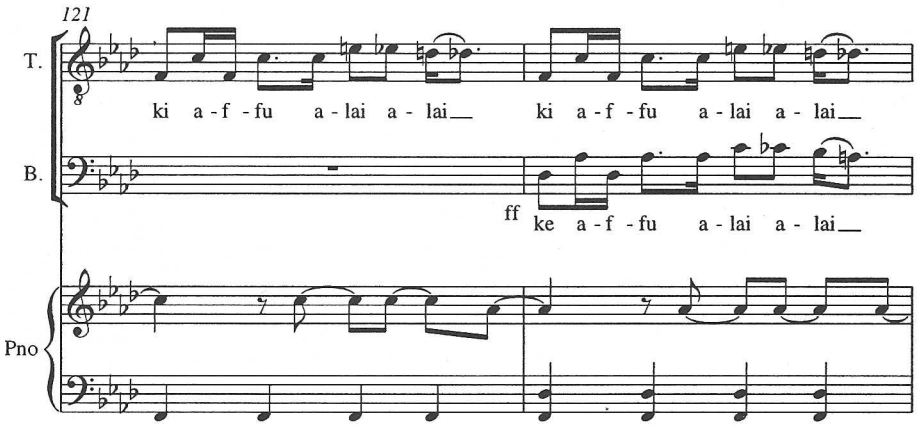

83
S.
ein a - roch ei - le - cha a - gi - dah va - a - da - bei - rah atz-
A.
ein a - roch ei - le - cha a-
T.
ein a - roch ei - le - cha a - gi - dah
B.
ff
a - gi - dah
Pno

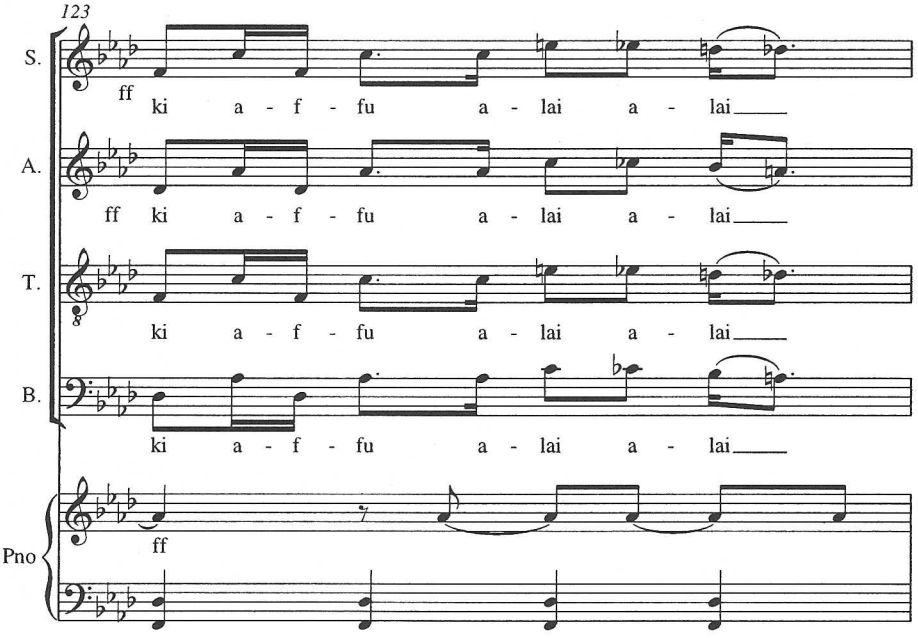

85
S.
mu mi - sa - peir,
A.
gi - dah va - a - da - bei - rahats - mu mi - sa - peir,
ff
T.
ff
a - gi - dah va - a - da - beir rah atz
B.
fff
a - da - bei - rah nif - l - o - te - cha
f
Pno

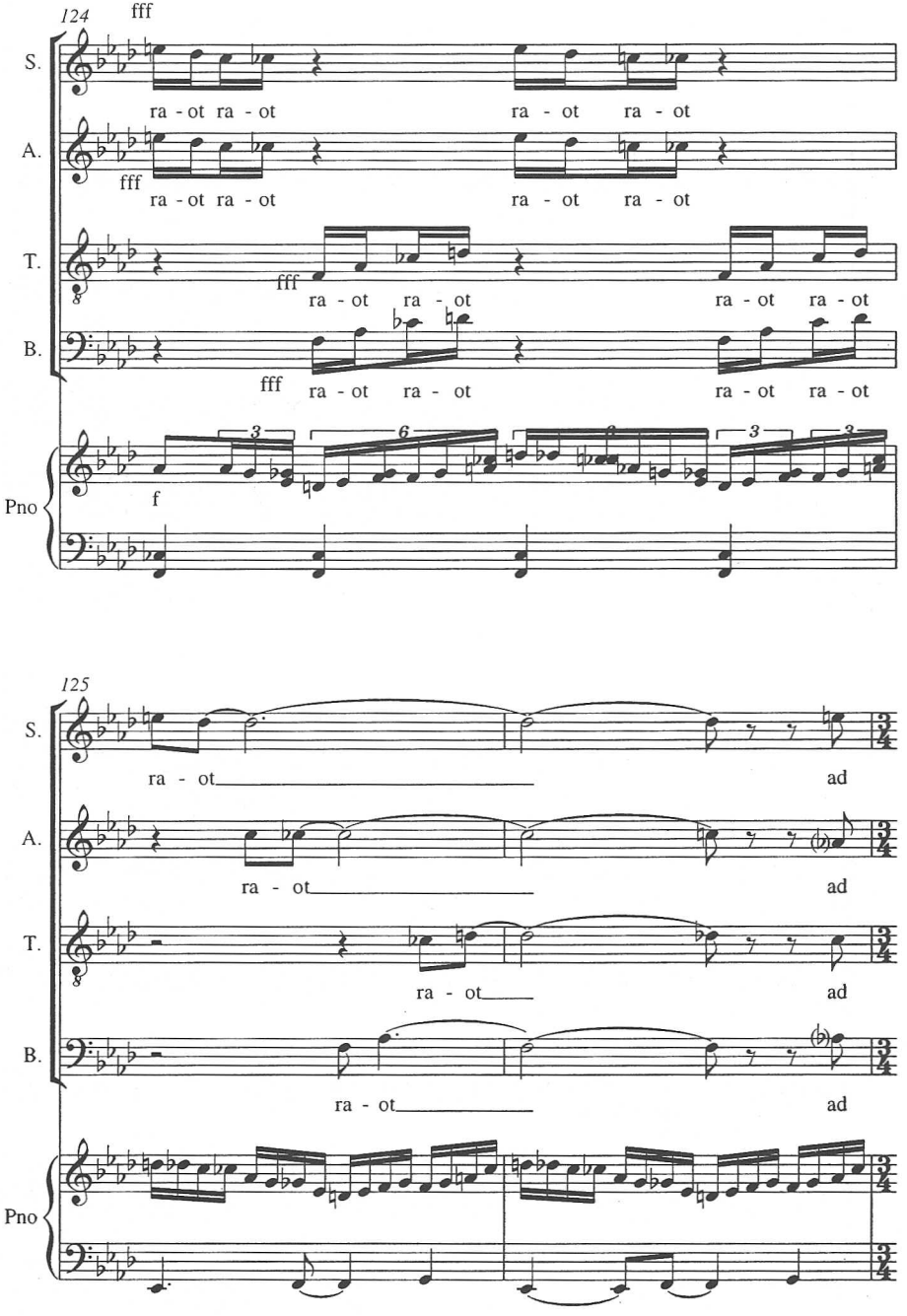

87
Ritard. poco a poco
S.
f
atz - mu mi - sa - peir.
Ritard. poco a poco
A.
mu mi - sa - peir,
mf
ats -
T.
mu mi - sa - peir, atz - mu mi - sa - peir.
Ritard. poco a poco
B.
mf
ats - mu mi - sa -
Ritard. poco a poco
Pno
90
p
Tempo Primo
S.
p
A.
mu mi - sa - peir.
p
T.
p
B.
peir.
p
Tempo Primo
Pno
p
mf

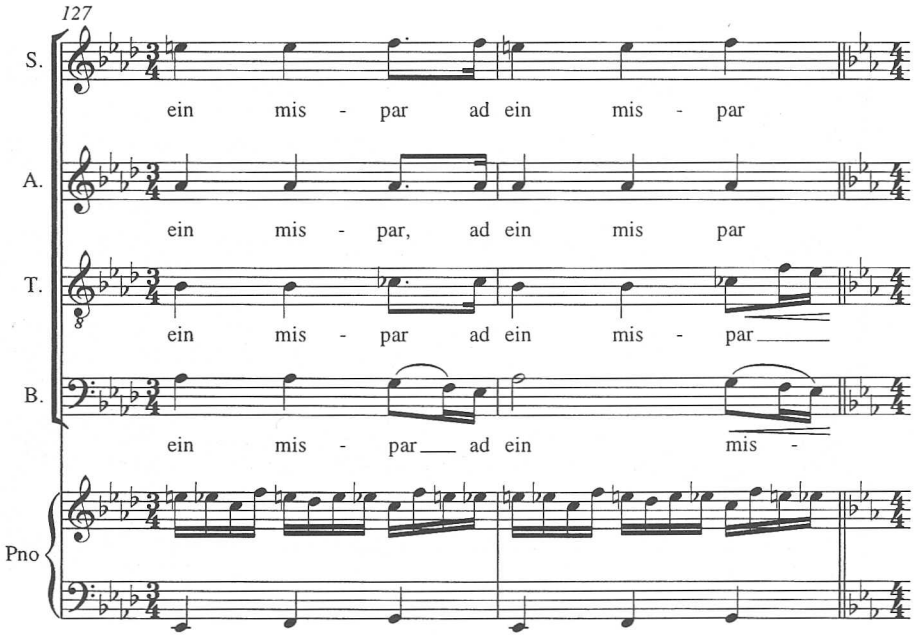

93
Pno
98
Tenor Solo
T.
mf
Az a - mar - ti hi -
Pno
101
T.
neh va - ti bim - gi - lat
Pno
104
A.
Tutti
mf
la-a-sot r-tzon-cha e-lo-
T.
Tutti
sei - fer ka-tuv a - lai
la-a-sot r-tson-cha e-lo-
B.
Tutti
mf
la-a-sot r-tson-cha e-lo-
Pno

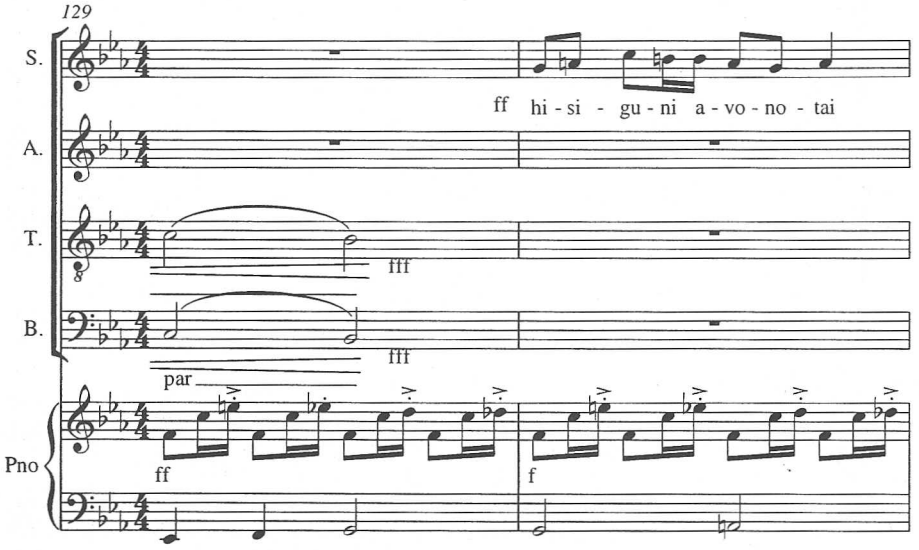

109
A.
hai
T.
hai cha - fats - ti v - to - rat - cha b - toch mei - ai
B.
hai
b - toch mei - ai
Pno
f
114
T.
B.
Pno
118
T.
ff
ki a - f - fu a - lai a - lai
B.
Faster, Rhythmic
Pno
fff
f

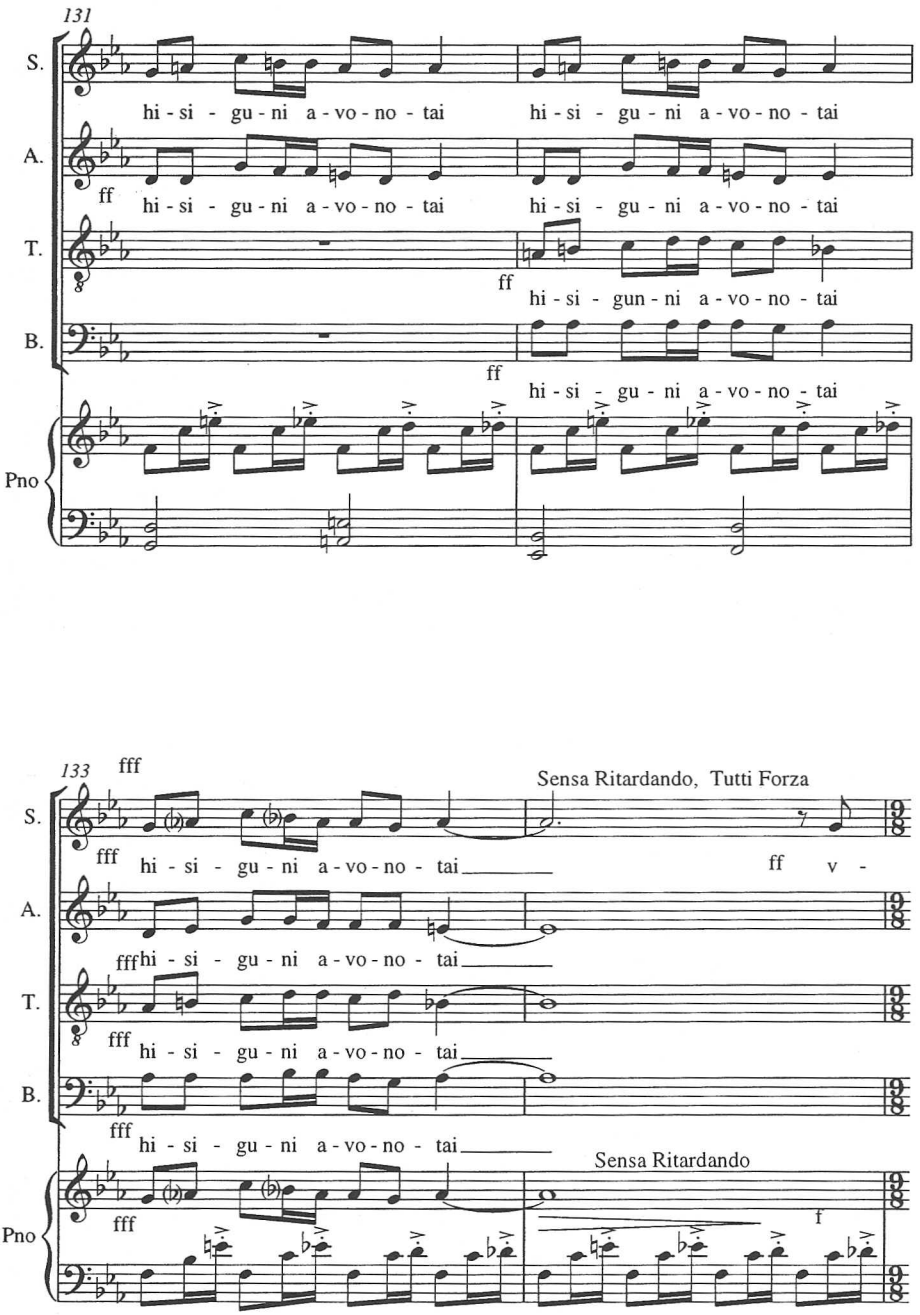

121
T.
ki a - f - fu a - lai a - lai
ki a - f - fu a - lai a - lai
B.
ff
ke a - f - fu a - lai a - lai
Pno

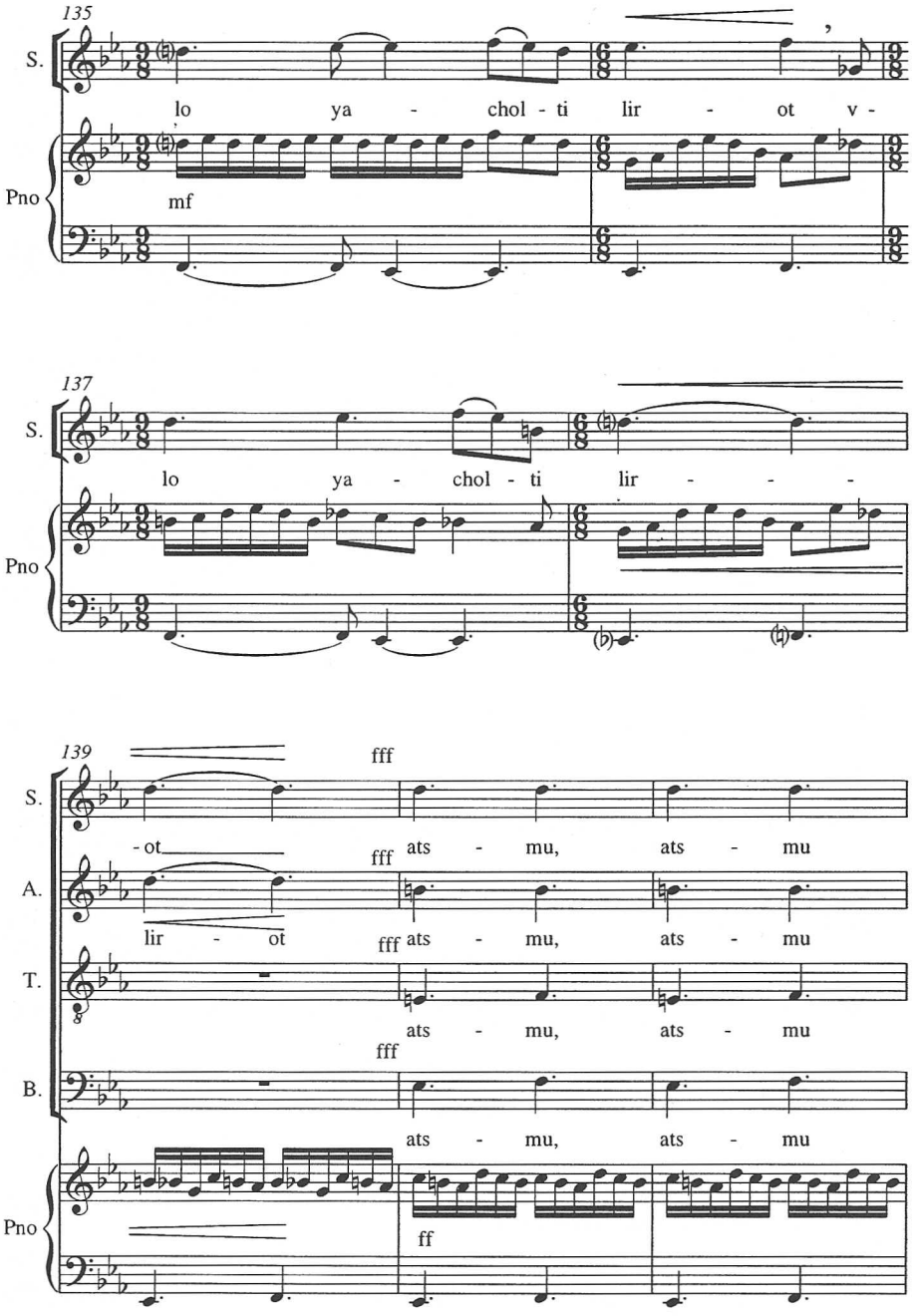

123
S.
ff
ki a - f - fu a - lai a - lai
A.
ff ki a - f - fu a - lai a - lai
T.
ki a - f - fu a - lai a - lai
B.
ki a - f - fu a - lai a - lai
Pno
ff

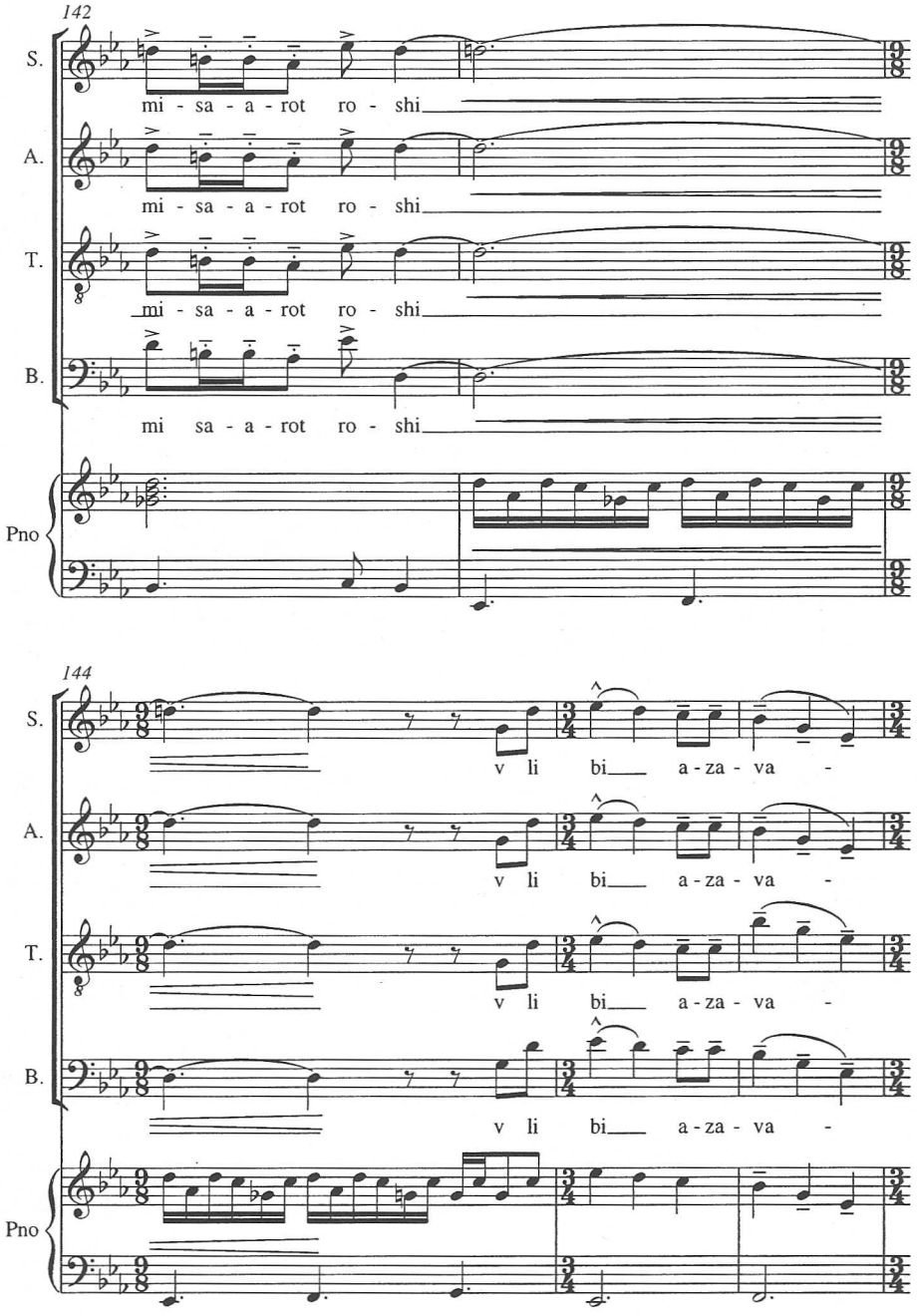

124
fff
S.
ra - ot ra - ot
ra - ot ra - ot
A.
fff
ra - ot ra - ot
ra - ot ra - ot
T.
fff
ra - ot ra - ot
ra - ot ra - ot
B.
fff
ra - ot ra - ot
ra - ot ra - ot
Pno
f
125
S.
ra - ot
ad
A.
ra - ot
ad
T.
ra - ot
ad
B.
ra - ot
ad
Pno

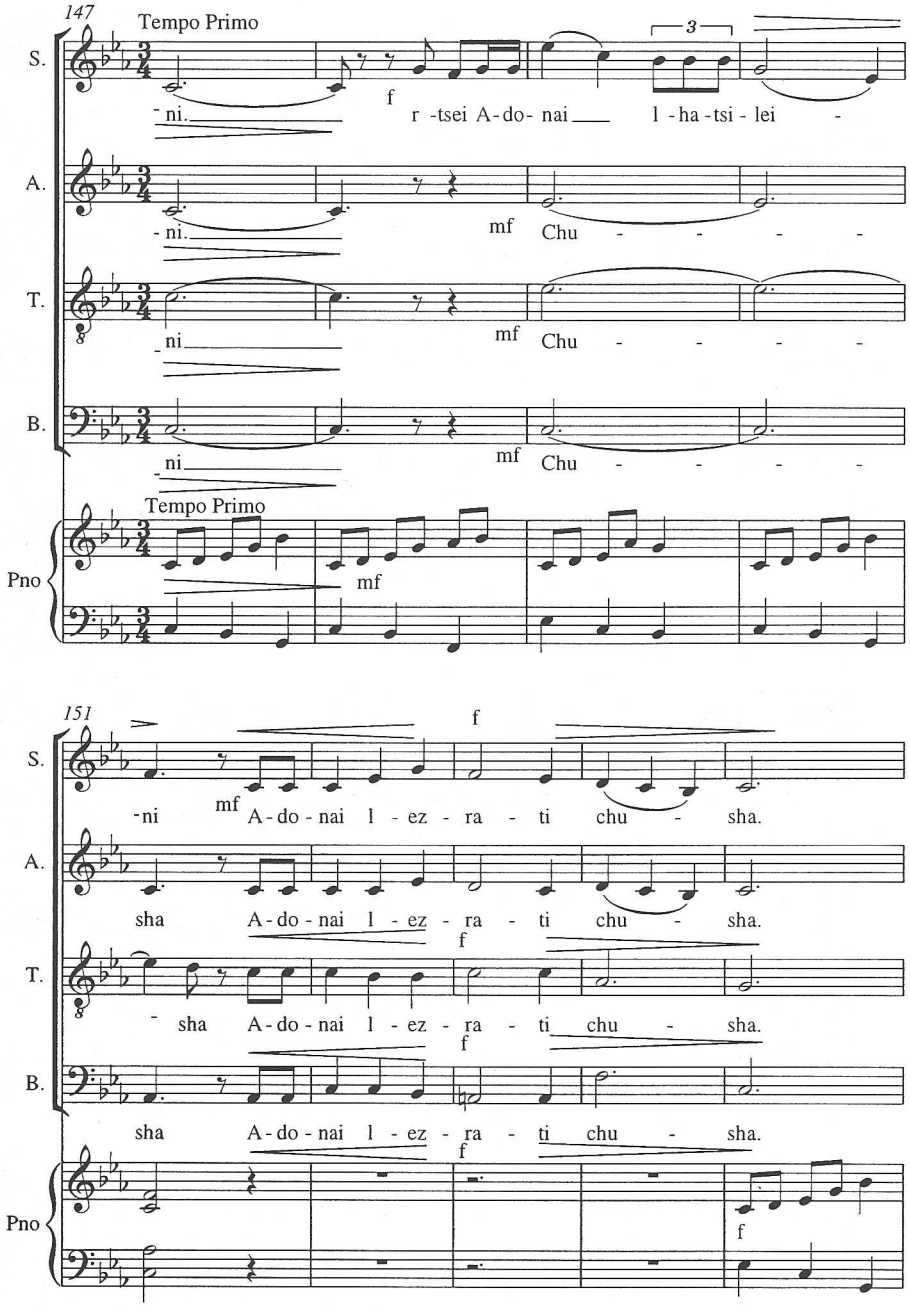

127
S.
ein mis - par ad ein mis - par
A.
ein mis - par, ad ein mis par
T.
ein mis - par ad ein mis - par
B.
ein mis - par ad ein mis -
Pno

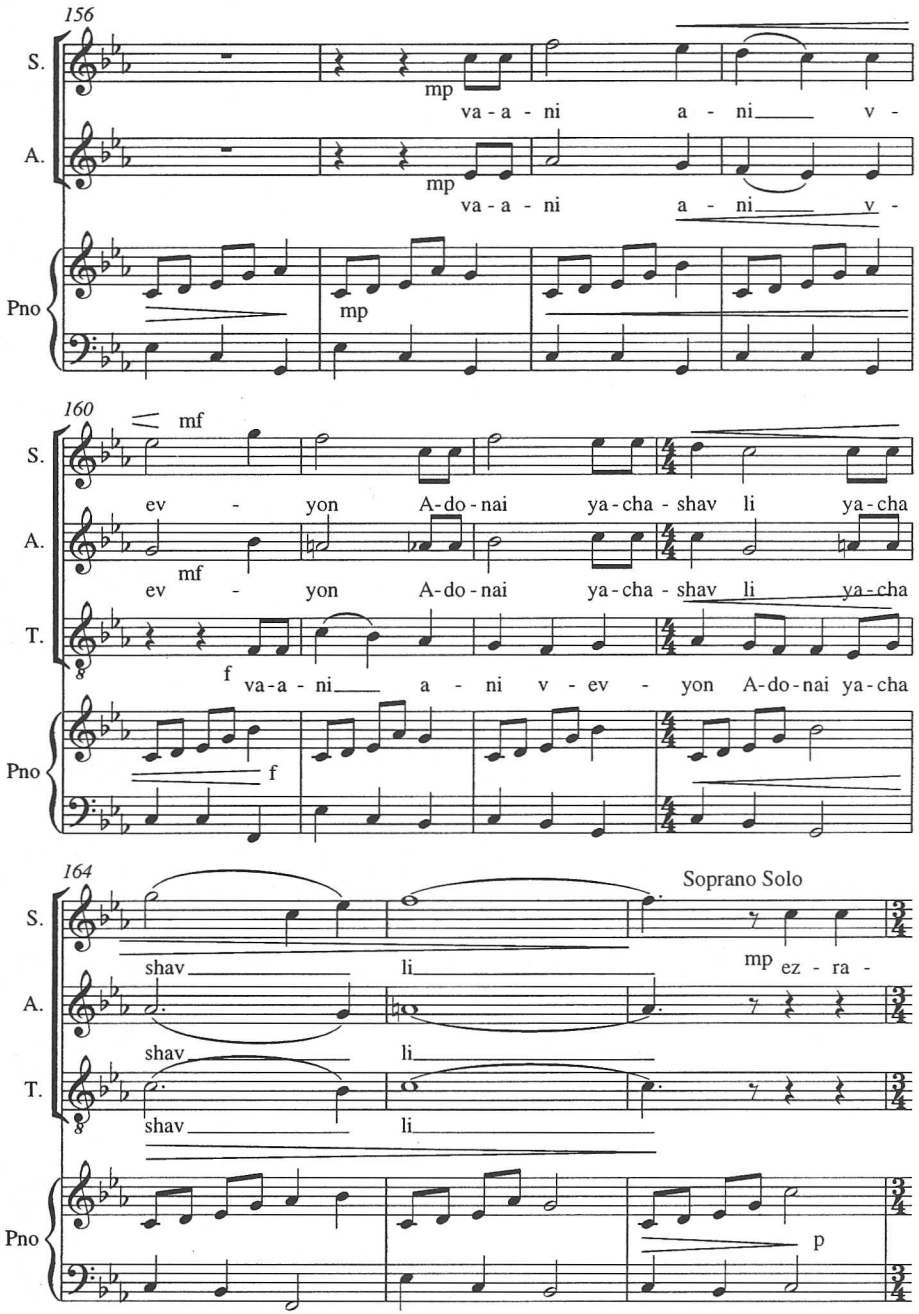

129
S.
ff hi - si - gu - ni a - vo - no - tai
A.
T.
fff
B.
fff
par
Pno
ff
f

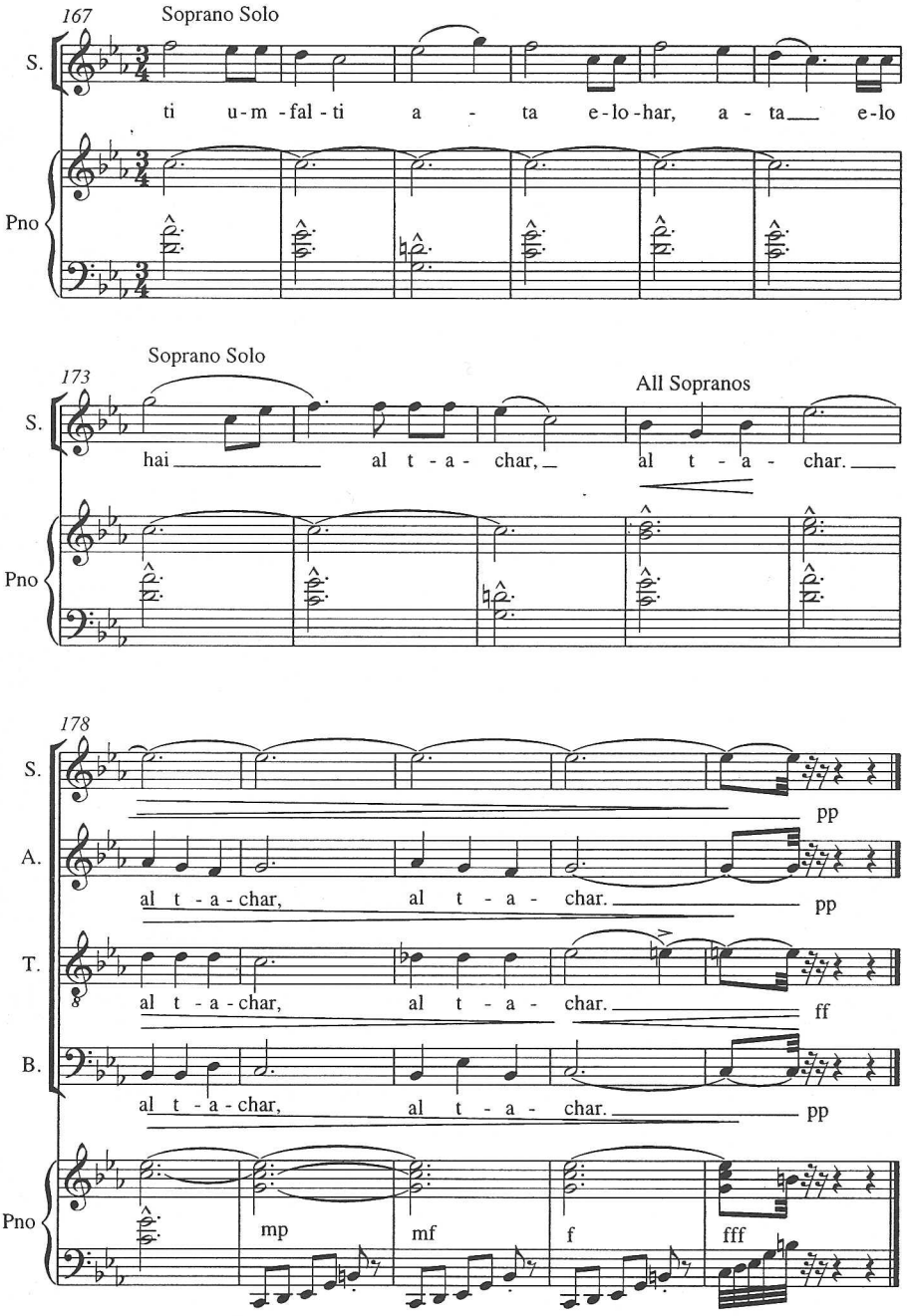

131
S.
hi - si - gu - ni a - vo - no - tai
hi - si - gu - ni a - vo - no - tai
A.
ff
hi - si - gu - ni a - vo - no - tai
hi - si - gu - ni a - vo - no - tai
T.
ff
hi - si - gun - ni a - vo - no - tai
B.
ff
hi - si - gu - ni a - vo - no - tai
Pno
133
fff
Sensa Ritardando, Tutti Forza
S.
fff
hi - si - gu - ni a - vo - no - tai
ff v -
A.
fff
hi - si - gu - ni a - vo - no - tai
T.
fff
hi - si - gu - ni a - vo - no - tai
B.
fff
hi - si - gu - ni a - vo - no - tai
Sensa Ritardando
Pno
fff
f


135
S.
lo ya - chol - ti lir - ot v -
Pno
mf
137
S.
lo ya - chol - ti lir - - -
Pno
139
fff
S.
- ot
fff ats - mu, ats - mu
A.
lir - ot
fff ats - mu, ats - mu
T.
ats - mu, ats - mu
fff
B.
ats - mu, ats - mu
Pno
ff


142
S.
mi - sa - a - rot ro - shi
A.
mi - sa - a - rot ro - shi
T.
mi - sa - a - rot ro - shi
B.
mi sa - a - rot ro - shi
Pno
144
S.
v li bi a - za - va -
A.
v li bi a - za - va -
T.
v li bi a - za - va -
B.
v li bi a - za - va -
Pno


147
Tempo Primo
S.
A.
T.
B.
Pno
-ni.
f
r -tsei A-do- nai
l -ha -tsi - lei
mf
Chu
ni
Tempo Primo
151
-ni
A-do - nai l - ez - ra - ti chu - sha.
sha
- sha

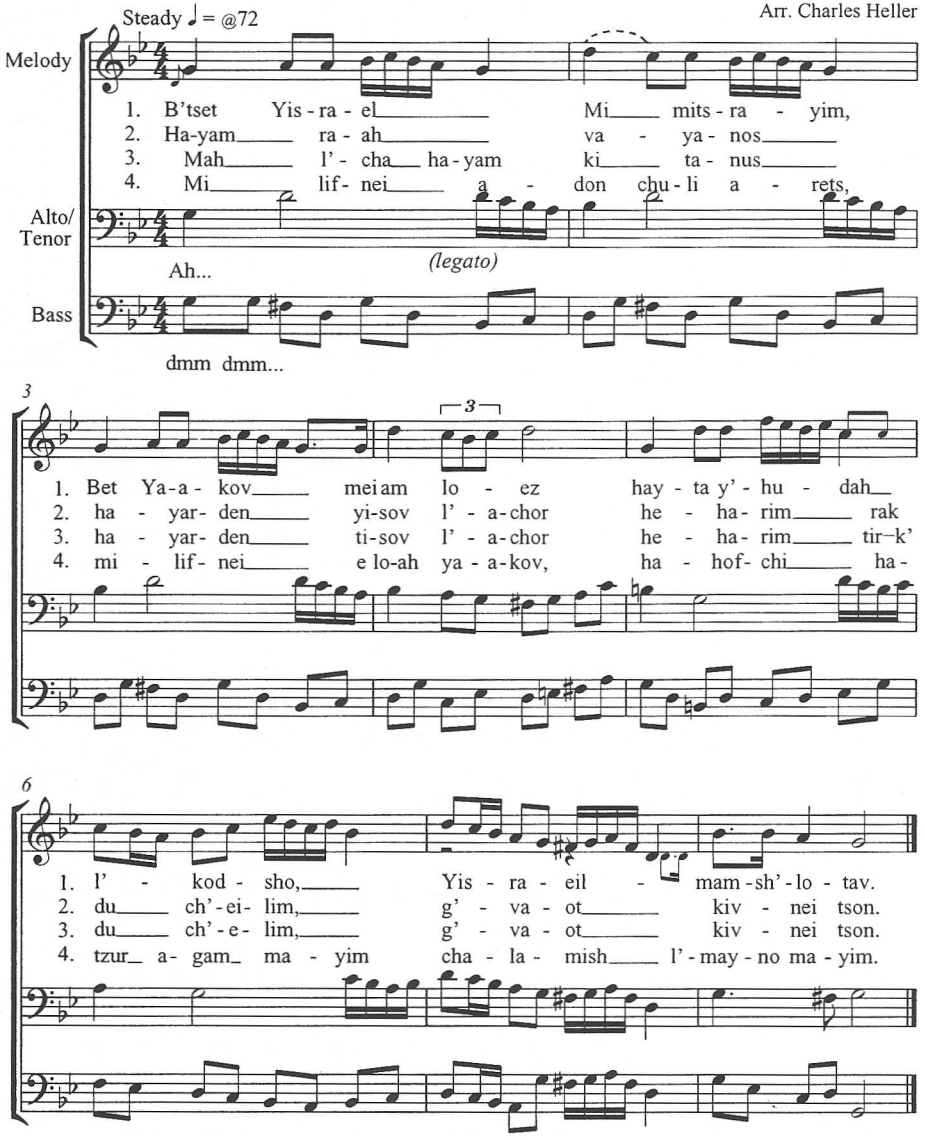

156
S.
A.
Pno
mp
va - a - ni a - ni v -
160
mf
ev - yon A-do-nai ya-cha - shav li ya-cha
f
va-a - ni a - ni v - ev - yon A-do-nai ya-cha
164
Soprano Solo
shav li
mp ez - ra -
p


167
Soprano Solo
S.
ti u-m-fal-ti a - ta e-lo-har, a - ta e-lo
Pno
173
Soprano Solo
All Sopranos
S.
hai al t-a-char, al t-a-char.
Pno
178
S.
pp
A.
al t-a-char, al t-a-char.
pp
T.
al t-a-char, al t-a-char.
ff
B.
al t-a-char, al t-a-char.
pp
Pno
mp
mf
f
fff

B'tset Yisrael

Italian-Jewish Melody

Arr. Charles Heller



Birchat HaBen

for Benjamin Raphael